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897

# LA POUPÉE.

Comic Opera.

THE ENGLISH LIBRETTO BY  
ARTHUR STURGESS.

FOUNDED ON THE FRENCH OF  
MAURICE ORDONNEAU.

MUSIC BY  
EDMOND AUDRAN.

Composer of "La Cigale"

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Produced 24th February, 1897, at the Prince of Wales' Theatre, London,

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## Dramatis Personæ.

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										ORIGINAL CAST.
FATHER MAXIME	...	...	...	...	...	...	...	...	...	MR. NORMAN SALMOND
LANCELOT	...	...	...	...	...	...	...	...	...	MR. COURTICE POUNDS
CHANTERELLE	...	...	...	...	...	...	...	...	...	MR. CHARLES WIEROW
LOREMOIS	...	...	...	...	...	...	...	...	...	MR. ERIC THORNE
BALTHAZAR	...	...	...	...	...	...	...	...	...	MR. W. CHEESEMAN
AGNELET...	...	...	...	...	...	...	...	...	...	MR. ARTHUR DEANE
BENOIT	...	...	...	...	...	...	...	...	...	MR. CONWAY DIXON
BASILIQUE	...	...	...	...	...	...	...	...	...	MR. W. WALSHIE
HILARIUS	...	...	...	...	...	...	...	...	...	MR. WILLIE EDOUIN
MADAME HILARIUS	...	...	...	...	...	...	...	...	...	MISS KATE MILLS
GUDULINE	...	...	...	...	...	...	...	...	...	MISS STELLA GASTELLE
HENRI	...	...	...	...	...	...	...	...	...	MISS ELLAS DEE
PIERRE	...	...	...	...	...	...	...	...	...	MISS CARRIE BENTON
JACQUES	...	...	...	...	...	...	...	...	...	MISS PIERRETTE AMELLA
MARIE	...	...	...	...	...	...	...	...	...	MISS KATE HERMANN
ALESIA	...	...	...	...	(Hilarius' Daughter)				...	... MDLLE. ALICE FAVIER

---

ACT I.—SCENE I. *The Monastery.* SCENE II. *Hilarius' Workshop.*

ACT II.—SCENE I. *Chanterelle's Country House.* SCENE II. *The Monastery (another part).*



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# LA POUPÉE.

COMIC OPERA.

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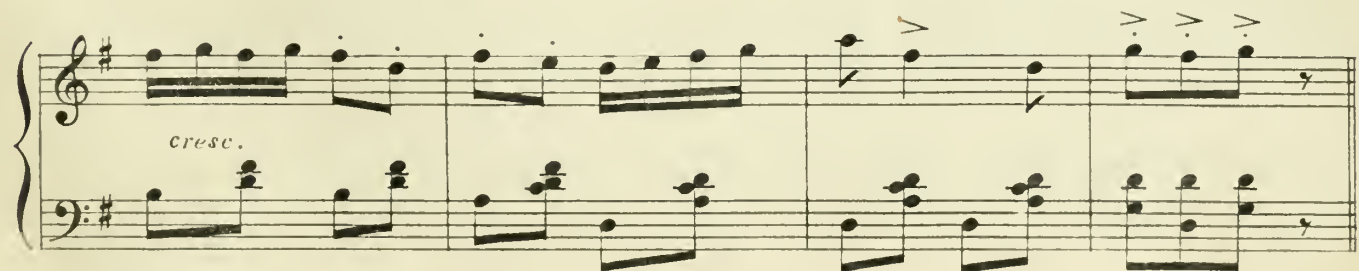
MUSIC BY  
EDMOND AUDRAN.

## OVERTURE.

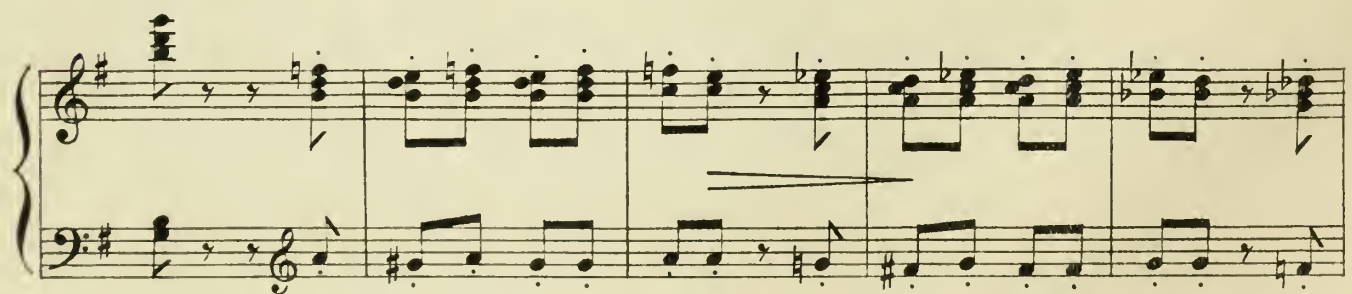
*Allegro.*

PIANO.

*ff*





*Più vivo.*



## Andante.



First system of musical notation. The right hand (treble clef) begins with a series of chords, followed by a melodic line with a *rit.* marking. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *>* (accent). A *C* time signature change is visible.



Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The key signature changes to one flat.



Third system of musical notation. The right hand features a melodic line with a *rit.* marking. The left hand continues the eighth-note accompaniment.



Fourth system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.



Fifth system of musical notation. The right hand features a melodic line with a *rit.* marking. The left hand continues the eighth-note accompaniment. Dynamics include *pressez* (press) and *rit.*. The system concludes with a double bar line and a 3/4 time signature.







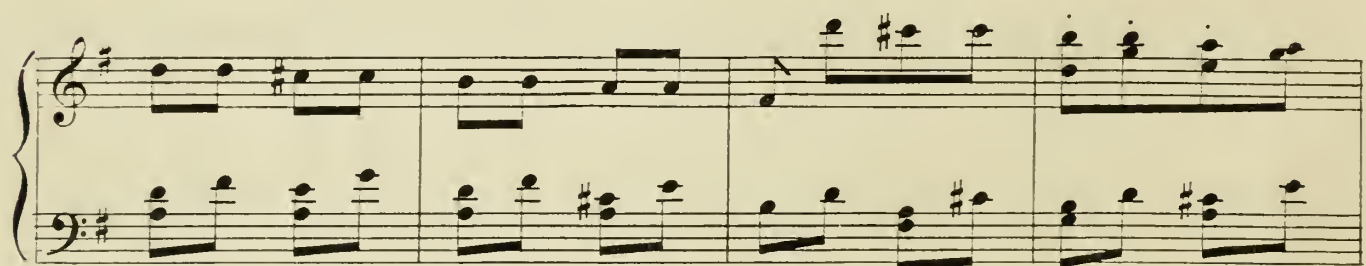
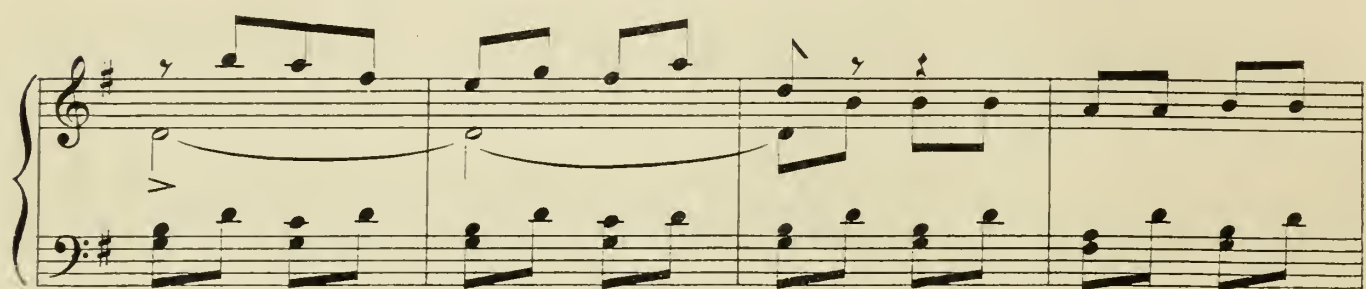
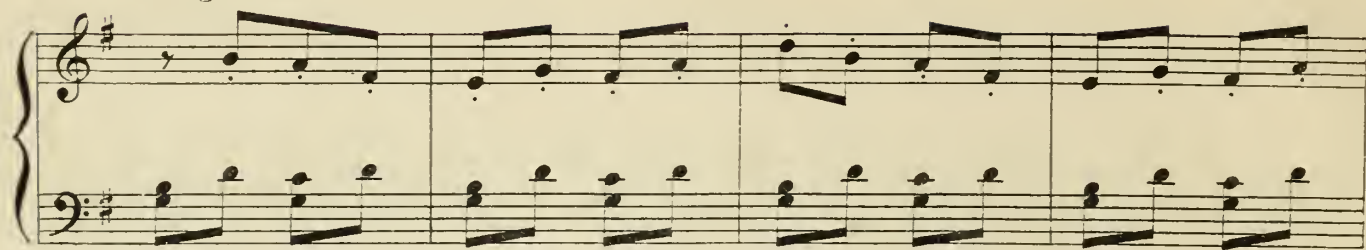


Moderato.





## Allegretto.





Tempo I.





*Più vivo.*

The musical score is written for piano and consists of six systems of grand staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo/mood is indicated as *Più vivo.* (Faster).

The first five systems show a continuous melody in the right hand and a supporting bass line in the left hand. The sixth system features a change in texture with more complex chords and a final cadence. Dynamics include *ff* (fortissimo) and *f* (forte). The piece ends with a double bar line.



## Nº 1. OPENING CHORUS— "ALAS WITH LEAN AND EMPTY SCRIP."

Allegretto.

PIANO.

The musical score is written for piano in 2/4 time, marked "Allegretto." It consists of four systems of two staves each. The first system is marked "f" (forte) and "p" (piano). The second system is marked "f" and "p". The third system is marked "f" and "p". The fourth system is marked "f" and "p". The key signature is one flat (B-flat). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests, with dynamic markings "f" and "p" indicating changes in volume.



**MONKS.**

*p* A - las! with lean and emp - ty scrip The Bro - ther -

*p* A - las! with lean and emp - ty scrip The Bro - ther -

A - las! with lean and emp - ty scrip The Bro - ther -

**MAX.**

- hood are now re - turn - ing, For small - er grows the mea - gre

- hood are now re - turn - ing, For small - er grows the mea - gre

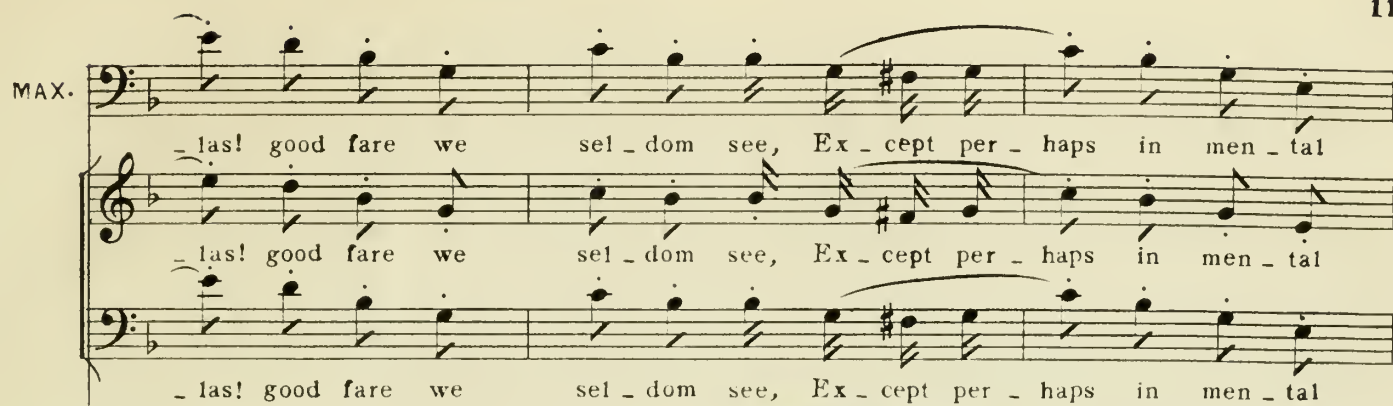
- hood are now re - turn - ing, For small - er grows the mea - gre

**MAX.**

tip, Though doub - ly hard the task of earn - - ing. *f* *p* A -

tip, Though doub - ly hard the task of earn - - ing. *f* *p* A -

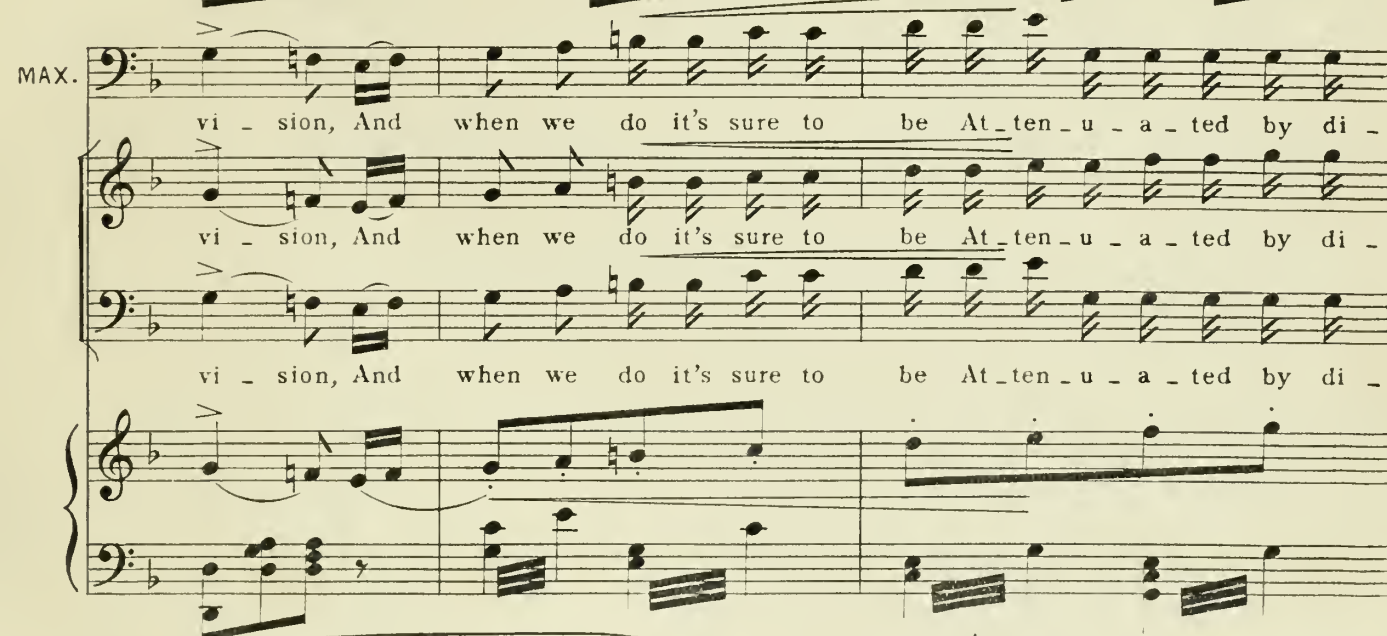
tip, Though doub - ly hard the task of earn - - ing. *f* *p* A -

MAX. 

las! good fare we sel-dom see, Ex-cept per-haps in men-tal

las! good fare we sel-dom see, Ex-cept per-haps in men-tal

las! good fare we sel-dom see, Ex-cept per-haps in men-tal

MAX. 

vi-sion, And when we do it's sure to be At-ten-u-a-ted by di-

vi-sion, And when we do it's sure to be At-ten-u-a-ted by di-

vi-sion, And when we do it's sure to be At-ten-u-a-ted by di-

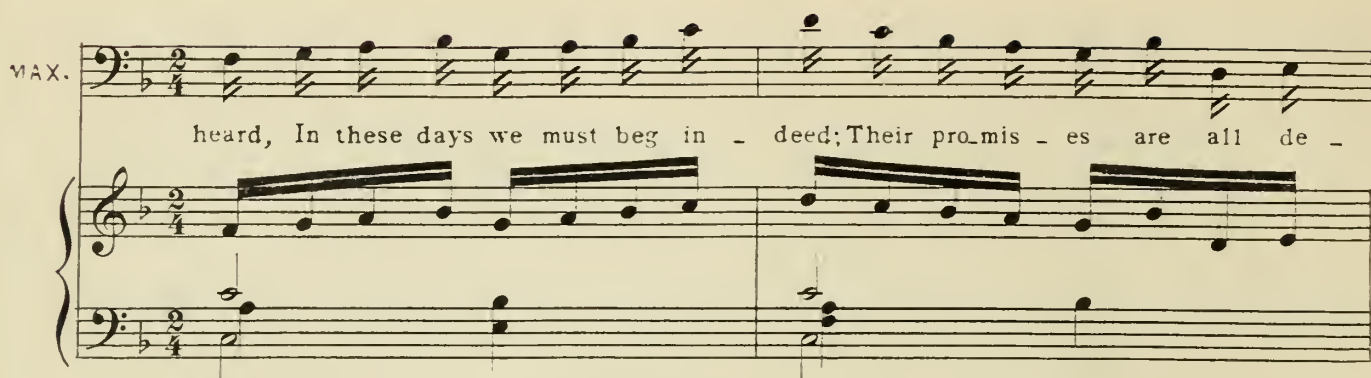
MAX. 

vi-sion. To get but one en-trea-ty

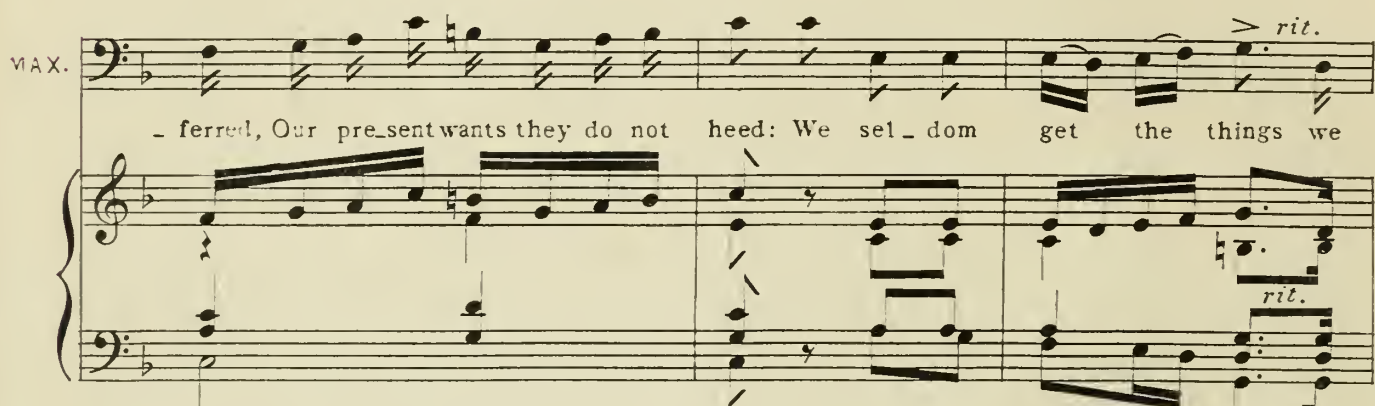
vi-sion.

vi-sion.

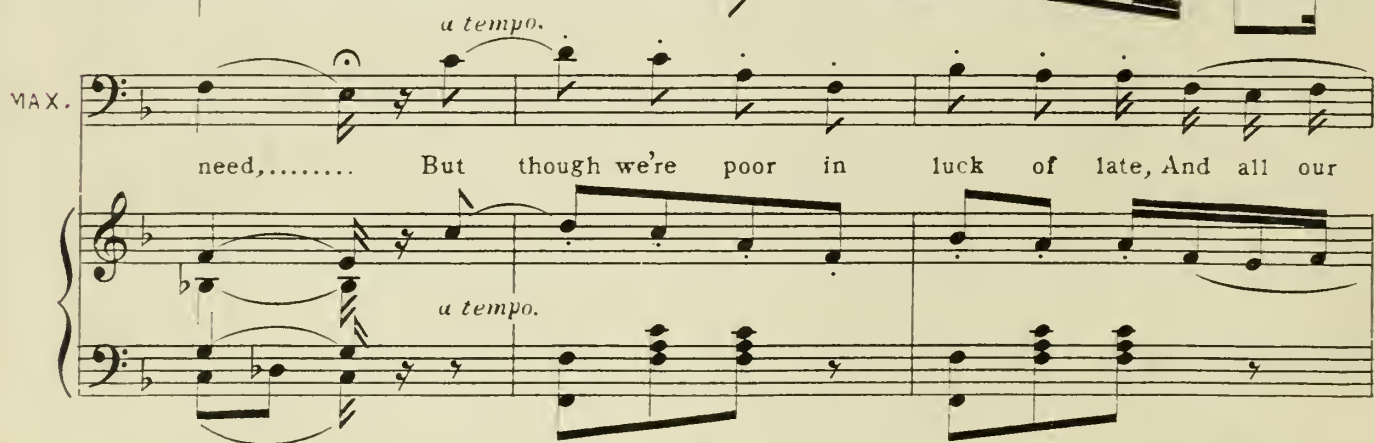


MAX. 

heard, In these days we must beg in - deed; Their pro-mis - es are all de -

MAX. 

- ferred, Our present wants they do not heed: We sel - dom get the things we

MAX. 

need,..... But though we're poor in luck of late, And all our

MAX. 

hearts are full of sor - row, In... re - sig - na - tion meek we

TENORS.

BASSES.

In... re - sig - na - tion meek we

In... re - sig - na - tion meek we

MAX. *rit.* *Lento.* *Allegretto.*

wait un\_til the dawn\_ing mor - - - row.

wait un\_til the dawn\_ing mor - - - row.

wait un\_til the dawn\_ing mor - - - row.

*rit.* *f* *mf*

MAX. *Lento.* *Allegretto.*

Bro-thers tell me where is he, where is the

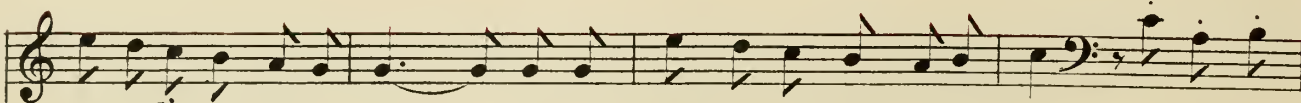
MAX. no - vice Lan - ce - lot?

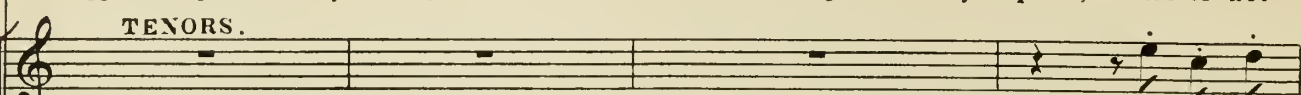
## LANCELOT.

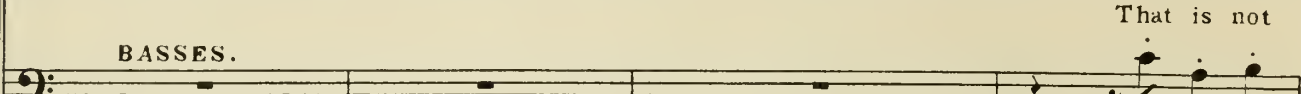
I am here! I am here! At




## FATHER MAXIME.

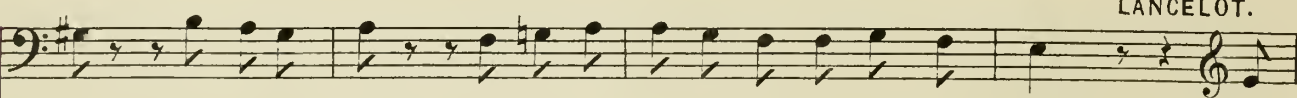
LAN.  begging I've practised my best, ... And some cheese I have gained in my quest, That is not

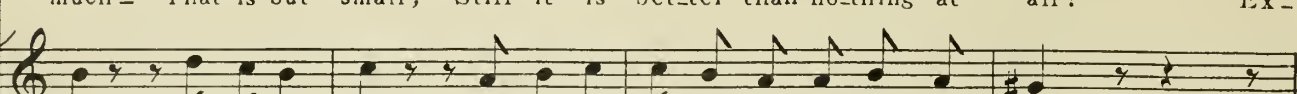
TENORS. 

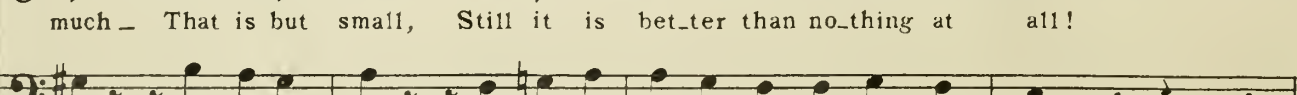
BASSES.  That is not

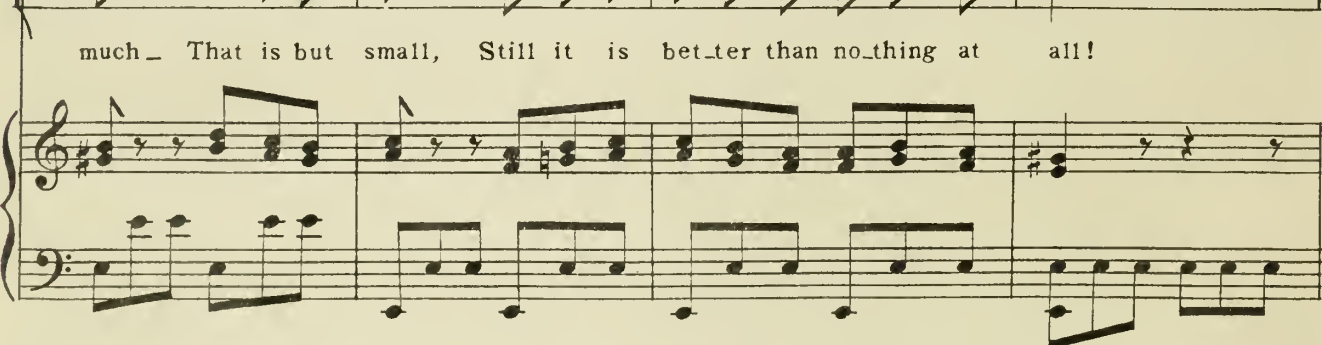
 That is not

## LANCELOT.

MAX.  much - That is but small, Still it is better than nothing at all! Ex -

 much - That is but small, Still it is better than nothing at all!

 much - That is but small, Still it is better than nothing at all!



LAN.  -cuse me my of - fer well meant is, You see I am but an ap - pren -

 *rit.* *suivez.*

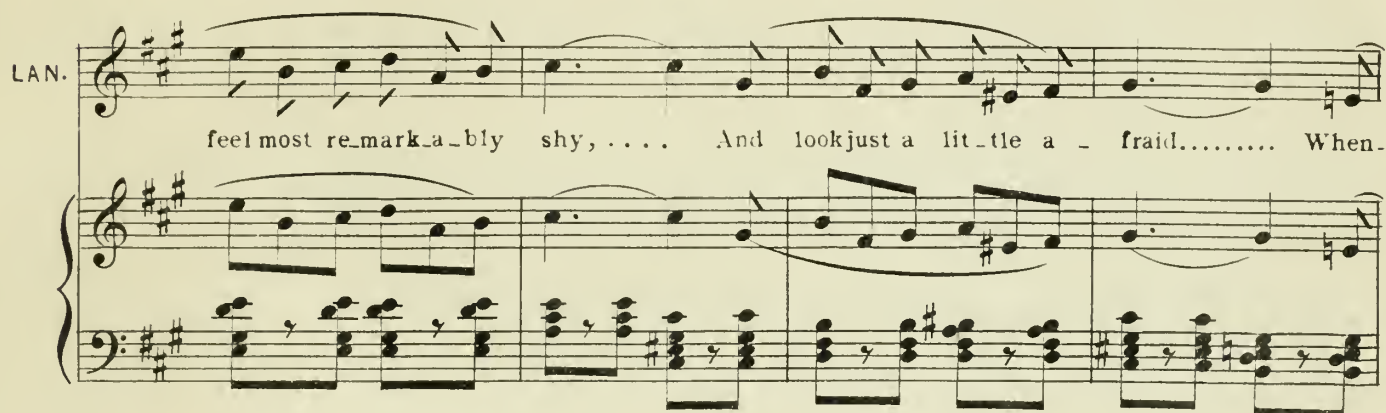
SONG— (LANCELOT.) "SO TIMID AND MODEST AM I."

15

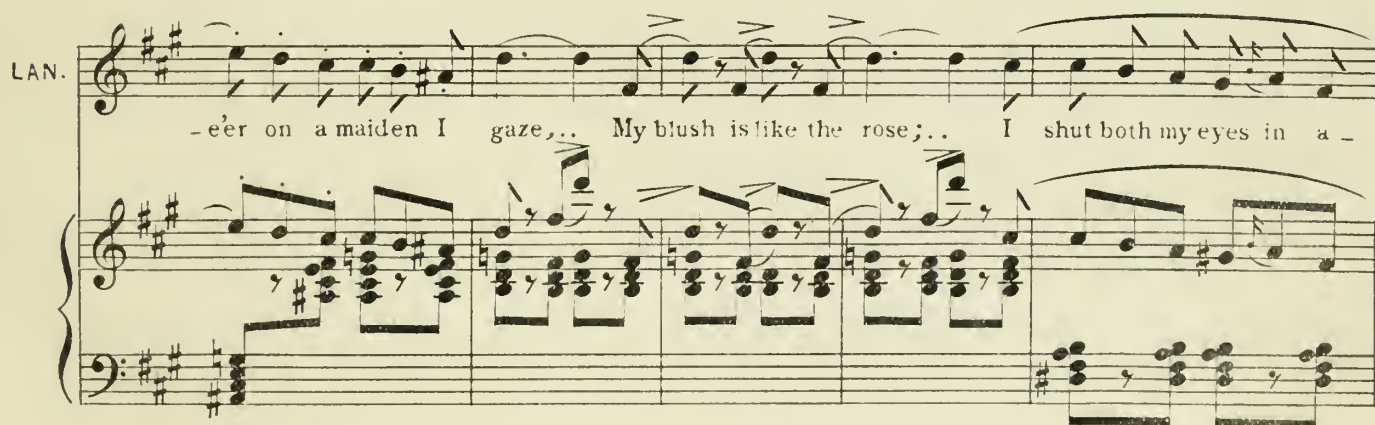
Tempo piu lento.

LAN. 

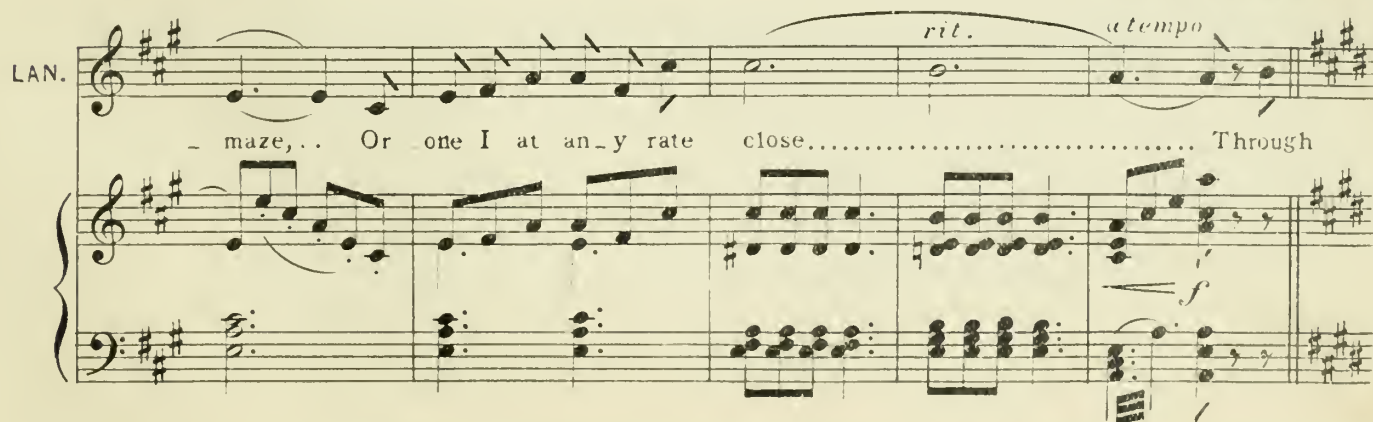
- tice. So tim-id and modest am I, That when I see a maid; I

LAN. 

feel most re-mark-a-bly shy, . . . And look just a lit-tle a - fraid. . . . . When-

LAN. 

- e'er on a maiden I gaze, . . My blush is like the rose; . . I shut both my eyes in a -

LAN. 

- maze, . . Or one I at an-y rate close. . . . . Through



LAN. *vil - la - ges I take my way,..... As as - sistance I ask,..... And*

LAN. *some - times find to my dis - may,..... Its a difficult task: For a lovely girl may an - swer*

*piu lento.*

LAN. *me, as I'm there at the por - tal, But I lift not my eyes to see,*

*Allegro.*

LAN. *For I am on - ly mor - tal! For I am on - ly mor - tal! For I am on - ly*

LAN. *rit.* *Tempo.*

mortal! Ah! ah!... ah! ah!..... So timid and modest am I, That

LAN. when I see a maid, I feel most re-mark-a-bly shy,.... And look just a lit-tle a

LAN. - fraid.... When'er on a maiden I gaze, My blush is like the rose; I

LAN. shut both my eyes in a - maze, Or one I at any rate close..... *pp*

TENORS.

BASSES.

This

*a tempo*

*suivez.*



## FATHER MAX.

*Anime. p*

This boy is too tim-id by far, By far, by far, by

*pp*

boy is too tim-id by far,..... By far, by far, by

*pp*

*Anime.* This boy is too tim-id by far, By far, by far, by

*pp*

MAX. far, by far, by far, This boy is too tim-id by far, by

far,..... This boy is too tim-id by far,..... by

far, by far, by far, This boy is too tim-id by far, by

*f animez.*

MAX. far, by far, by far, by far, This boy is too tim-id, too

far, by far, by far,..... This boy is too tim-id, too

far, by far, by far, by far, This boy is too tim-id, too

*f animez.*



MAX.

tim-id, too tim-id by far, by far,... This boy is too tim-id by

tim-id, too tim-id by far, by far,... This boy is too tim-id by

tim-id, too tim-id by far, by far,... This boy is too tim-id by

MAX.

far, Yes too tim-id by far, too tim-id by far,.....

far, Yes too tim-id by far, too tim-id by far,.....

far, Yes too tim-id by far, too tim-id by far,.....

MAX.

... Yes too tim-id by far, by far,.....

... Yes too tim-id by far, by far,.....

... Yes too tim-id by far, by far,.....



1<sup>a</sup> Exit of Chorus.

Allegretto.

TENORS.

BASSES.

Allegretto

Yes though we're poor in luck of late, and all our

Yes though we're poor in luck of late, and all our

hearts are full of sor-row, In re-sig-na-tion meek we'll wait, Un-til the dawn-ing

hearts are full of sor-row, In re-sig-na-tion meek we'll wait, Un-til the dawn-ing

mor - row.

mor - row.

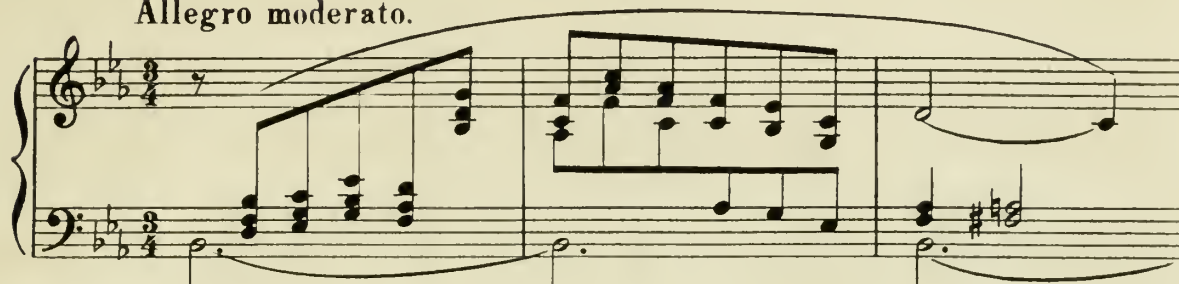
*Lento.*

*a tempo* *rall.*

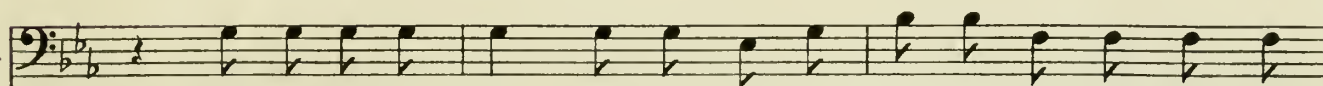
# Nº 2. SONG— (FATHER MAXIME.) "GO, FACE THE WORLD!"

*Allegro moderato.*

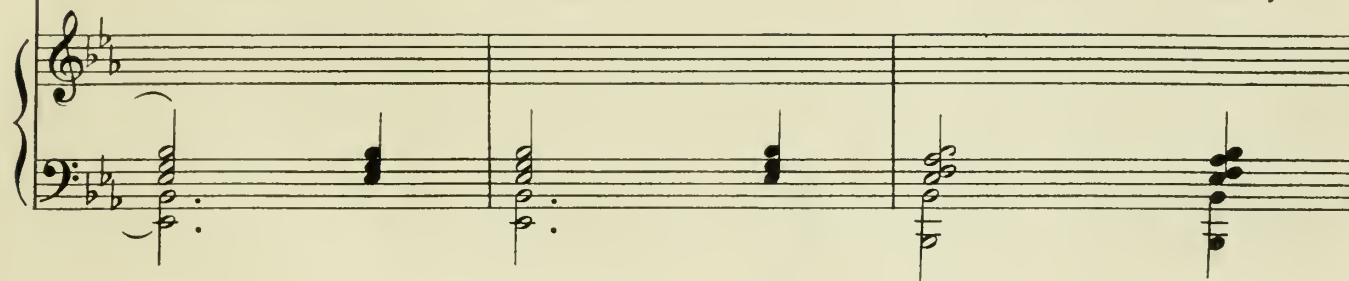
PIANO.



MAX.



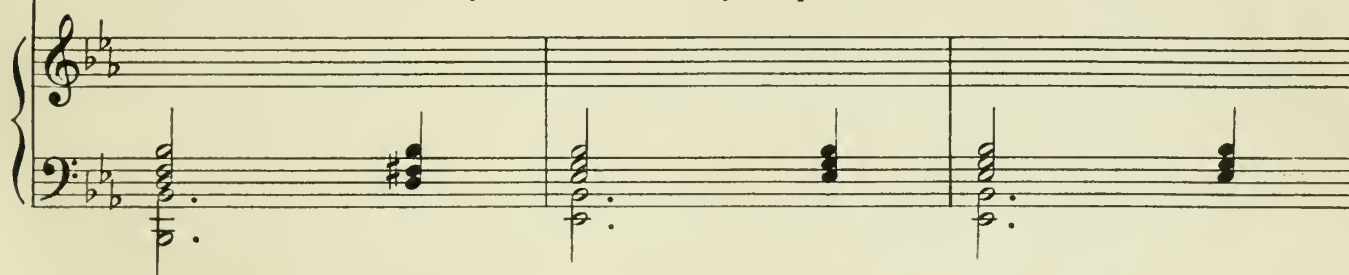
Soon you are to see life and much ad - ven - ture, Men will tempt you  
Give your ev' - ry act due de - lib - e - ra - tion, Make no man your



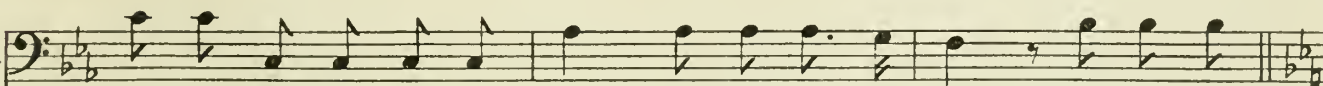
MAX.



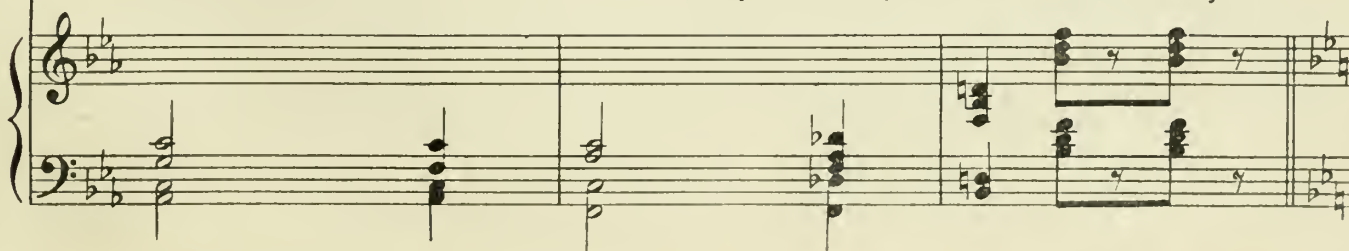
sore, wo - men smile on you, But do not for - get you're in your in -  
friend till his heart you know, Let your plea - sure lie but in me - di -



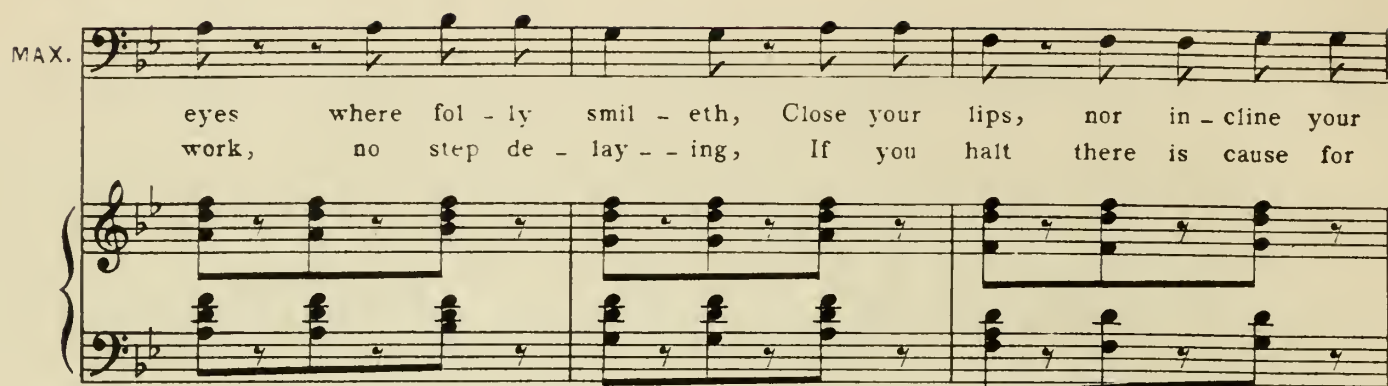
MAX.



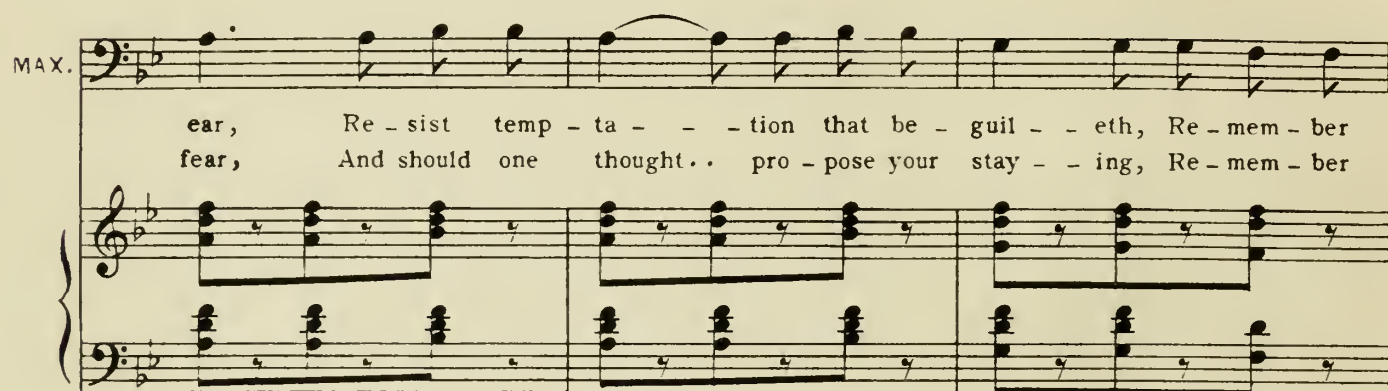
- den - ture, Re - col - lect that we trust you to be true. Turn not your  
- ta - tion, So - li - tude and calm to your - self you owe. Haste in your





MAX. 

eyes where fol - ly smil - eth, Close your lips, nor in - cline your  
work, no step de - lay - - ing, If you halt there is cause for

MAX. 


ear, Re - sist temp - ta - - - tion that be - guil - - eth, Re - mem - ber  
fear, And should one thought.. pro - pose your stay - - ing, Re - mem - ber

MAX. 

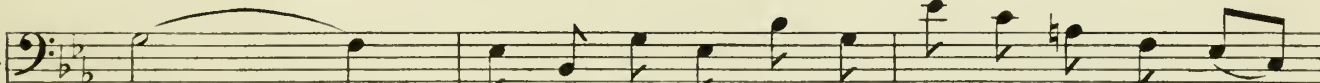
we..... a - wait you here. } Go face the  
we..... a - wait you here. }

MAX. 

world a - - lone my son, From

MAX.   
du-ty ne-ver turn-ing, Men you must be learn-ing, Trust them not: a-void their

MAX.   
ways. Thus shall our band win all or

MAX.   
none, Heed not when for-tune's frowning, Vic-t'ry shall be crown-

MAX.   
-ing, And your deeds we will praise.....  
*ad lib.*



## Nº 3. CHORUS — "HARK! HOW THE BELL IS RINGING."

Allegretto.

PIANO.

First system of the piano introduction. The treble clef staff begins with a whole note chord of F#4 and A4, followed by a series of eighth notes: F#4, A4, B4, C5, B4, A4, G#4, F#4. The bass clef staff has a whole rest followed by a series of chords: F#3-A3, F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3.

Second system of the piano introduction. The treble clef staff continues with eighth notes: F#4, A4, B4, C5, B4, A4, G#4, F#4. The bass clef staff continues with chords: F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3.

Third system of the piano introduction. The treble clef staff continues with eighth notes: F#4, A4, B4, C5, B4, A4, G#4, F#4. The bass clef staff continues with chords: F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3.

TENORS.

First line of the tenor vocal part. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is: F#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter). There are accents over the first, third, and fifth notes.

Hark how the bell is ring - ing, Here have we come with speed,

BASSES.

First line of the bass vocal part. It consists of a single staff with a bass clef and a key signature of one sharp (F#). The melody is: F#3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter). There are accents over the first, third, and fifth notes.

Hark how the bell is ring - ing, Here have we come with speed,

Fourth system of the piano accompaniment. The treble clef staff continues with eighth notes: F#4, A4, B4, C5, B4, A4, G#4, F#4. The bass clef staff continues with chords: F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3, F#3-A3, G#3-B3.

Hope to each heart 'tis bringing; 'Tis good news we need.

Hope to each heart 'tis bringing; 'Tis good news we need.

What

What

*Allegretto moderato.*

strange pro-ceed-ing is at hand, We can't un - der - stand, Why

strange pro-ceed-ing is at hand, We can't un - der - stand, Why

*Allegretto moderato.*



we are call'd with such a fuss Is what trou - bles us. Why

we are call'd with such a fuss Is what trou - bles us. Why

is he ring - ing, ring - ing, ring - ing thus the bell? A -

is he ring - ing, ring - ing, ring - ing, thus the bell? A -

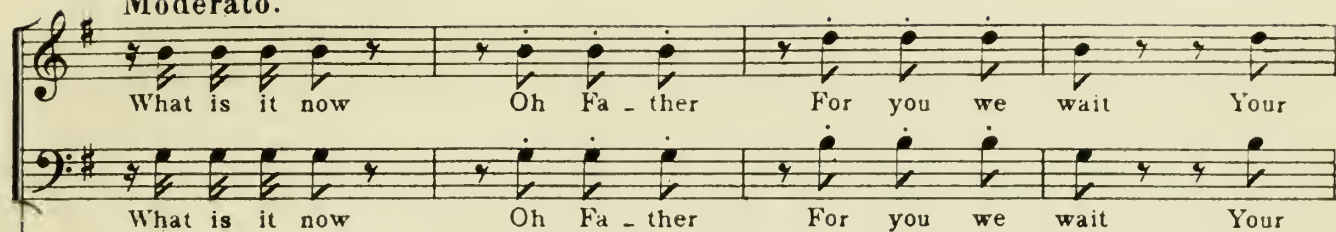
- las we must con - fess we can - not, can - not tell. *rit.*

- las we must con - fess we can - not, can - not tell. *rit.*

*dolce e dim.* *pp*

Moderato.

27



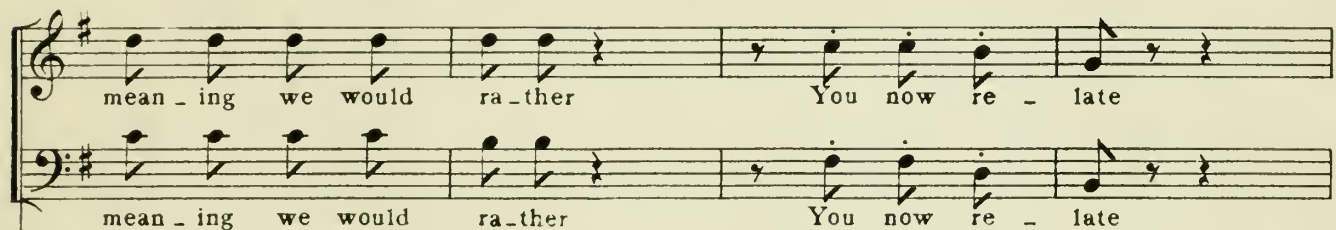
What is it now Oh Fa - ther For you we wait Your

What is it now Oh Fa - ther For you we wait Your

Moderato.



8.....  
hr



mean - ing we would ra - ther You now re - late

mean - ing we would ra - ther You now re - late



FATHER MAXIM.



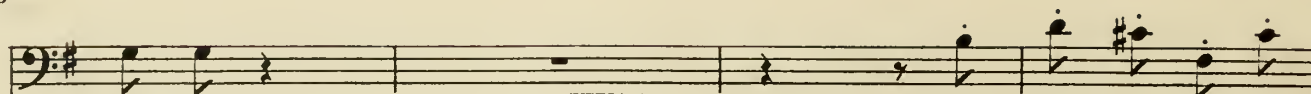

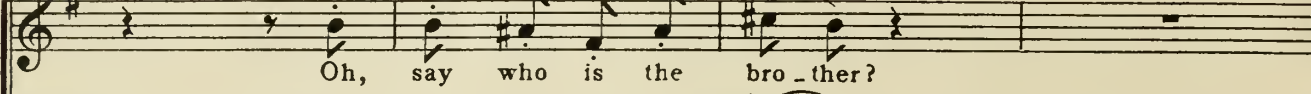
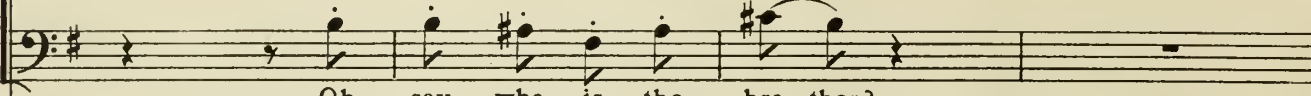
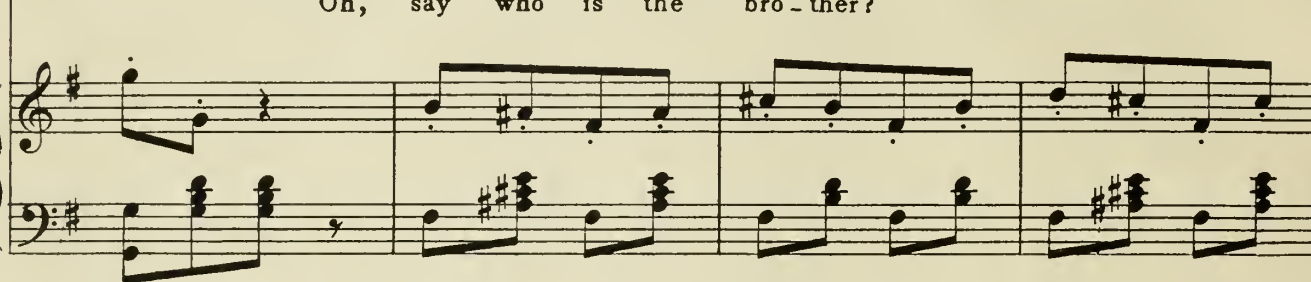
My bro - thers Hear my news, One of us now is leav - ing my

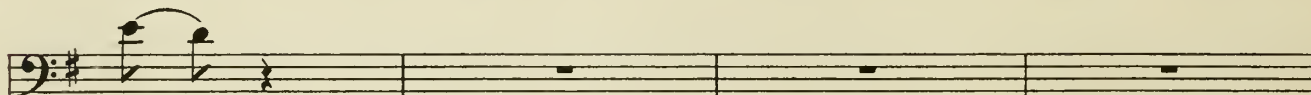
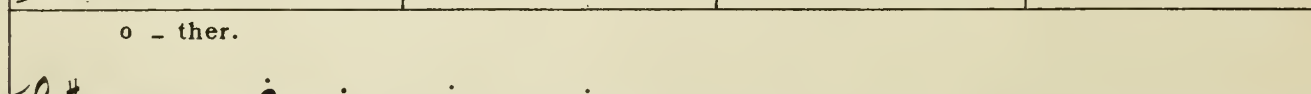
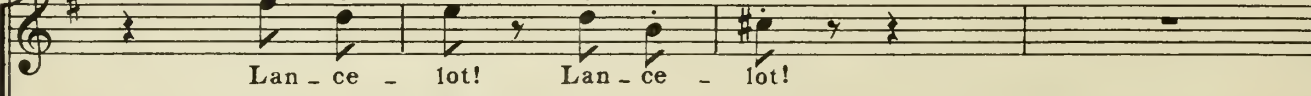
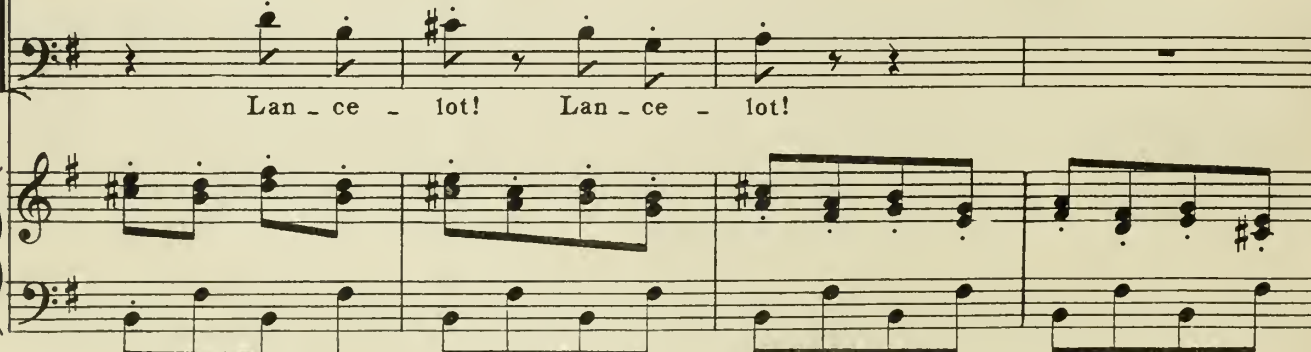
8.....  
hr

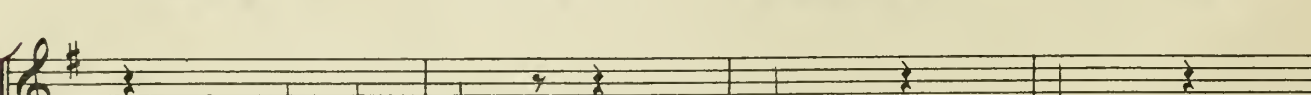
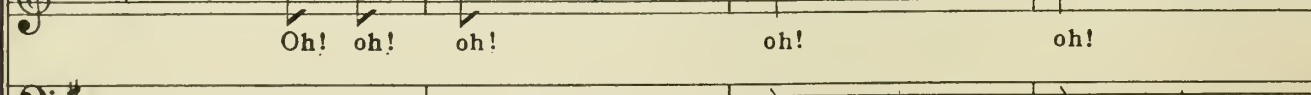
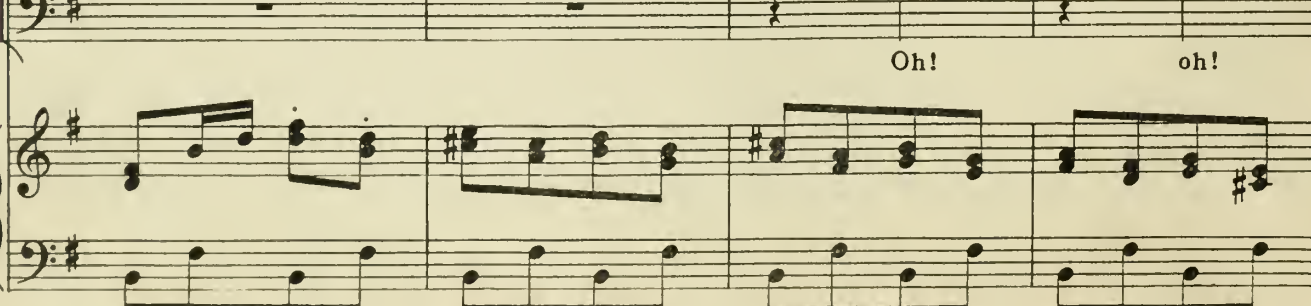


MAX. wish you can't re - fuse, Our for - tunes he's re -



MAX.    
- triev - ing 'Tis Lan - ce - lot, no  
  
Oh, say who is the bro - ther?  
  
Oh, say who is the bro - ther?  


MAX.   
o - ther.  
  
Lan - ce - lot! Lan - ce - lot!  
  
Lan - ce - lot! Lan - ce - lot!  


  
Oh! oh! oh! oh! oh!  
  
Oh! oh!  


**TENORS. *pp* TUTTI.**

**BASSES. *pp***

Lan - ce - lot, Lan - ce - lot, Oh! oh! oh! oh! oh! oh!

Lan - ce - lot, Lan - ce - lot, Oh! oh! oh! oh! oh! oh!

*pp*

*f* oh! Lan - ce - lot, *dim.* Lan - ce - lot, *p* Oh! oh! oh! oh!

*f* oh! Lan - ce - lot, *dim.* Lan - ce - lot, *p* Oh! oh! oh! oh!

*f*

*mf* *Animato.* oh! Lan - ce - lot!..... Oh! oh! oh! oh!..... oh! oh! oh!

oh! Oh! oh! oh! oh!..... oh! oh! oh!

*mf* *Animato.*

oh! oh! oh! oh! oh! oh! oh! oh! oh! oh!..... oh!.....

oh! oh! oh! oh! oh! oh! oh! oh! oh! oh!..... oh!.....

*p* *Allegro moderato.*



## Tempo I.

Plan tre-men-dous, 'Twill be-friend us, Rich-es send us From the

Plan tre-men-dous, 'Twill be-friend us, Rich-es send us From the

Tempo I.

man who hates us all, Here with-in this con-vent wall.

man who hates us all, Here with-in this con-vent wall.

Plan tre-men-dous, 'Twill be-friend us, Rich-es send us From the

Plan tre-men-dous, 'Twill be-friend us, Rich-es send us From the

man who hates us all, Here with-in this con-vent wall.

man who hates us all, Here with-in this con-vent wall.



Plus vite. FATHER MAXIME.

Hark to the peal-ing An - ge-lus, See now the sun in glo-ry

CLOCHE.

MAX. set - ting. Night com-eth o - ver us. In sleep the world we soon shall be for-

MAX. - get - ting. Si - lence is now o - ver all. Red - ly the evening sky is

MAX. glow - ing, E'er darkness shall quickly fall, We shall be our devotion show -

*rit. a tempo*



MAX. *ing.*

We a - wait a bright-er mor -

Night com-eth quick-ly. We a - wait a bright-er mor -

LANCELOT.

I will do my best!

FATHER MAX.

Good luck at-tend you in your quest. 'Twill

- row.

- row.

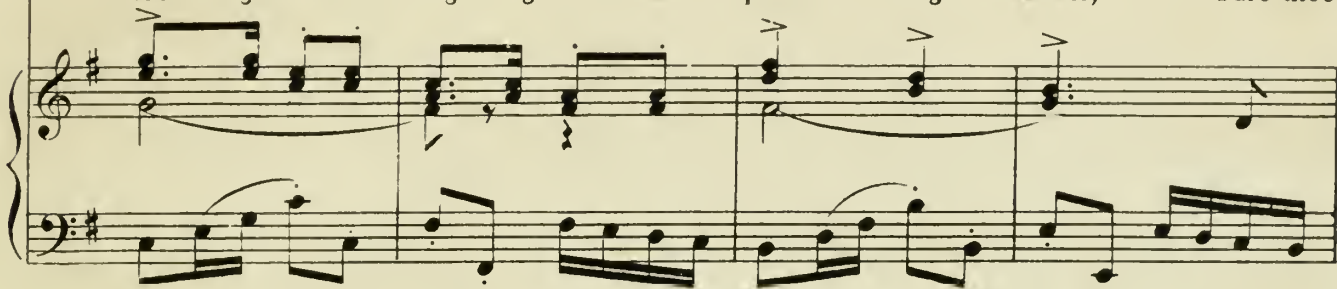
LAN.


It is thy be - - hest.

MAX.

put your courage to a test. The

MAX.  An - ge-lus is ring - ing like a part - - ing knell, Fare thee



MAX.  well No - vice dear, From our hearts fare thee well.

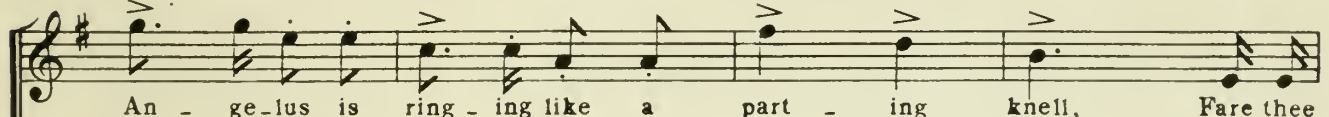
TENORS.


The

BASSES.

The



 An - ge-lus is ring - ing like a part - ing knell, Fare thee

 An - ge-lus is ring - ing like a part - ing knell, Fare thee





well No - vice dear, from our hearts fare thee well.

well No - vice dear, from our hearts fare thee well.

*pp*

*pp* Plan tre-men-dous, 'Twill be-friend us, Rich - es send us From the

*pp* Plan tre-men-dous, 'Twill be-friend us, Rich - es send us From the

*pp*

*rit* man who hates us all, Here with - in this con - vent wall. The *sempre pp*

*rit* man who hates us all, Here with - in this con - vent wall. The *sempre pp*

*rit* *sempre pp*



An - ge - lus is ring - ing like a part - ing knell, Fare thee well No - vice

An - ge - lus is ring - ing like a part - ing knell, Fare thee well No - vice

ORCHESTRA.

dear, from our hearts fare thee well.....

dear, from our hearts fare thee well.....

*rall.* *morendo* *rall.* *morendo*

ORCH.

*rall.* *a tempo* 8.....

8 *r*.....

*rall.* *f*

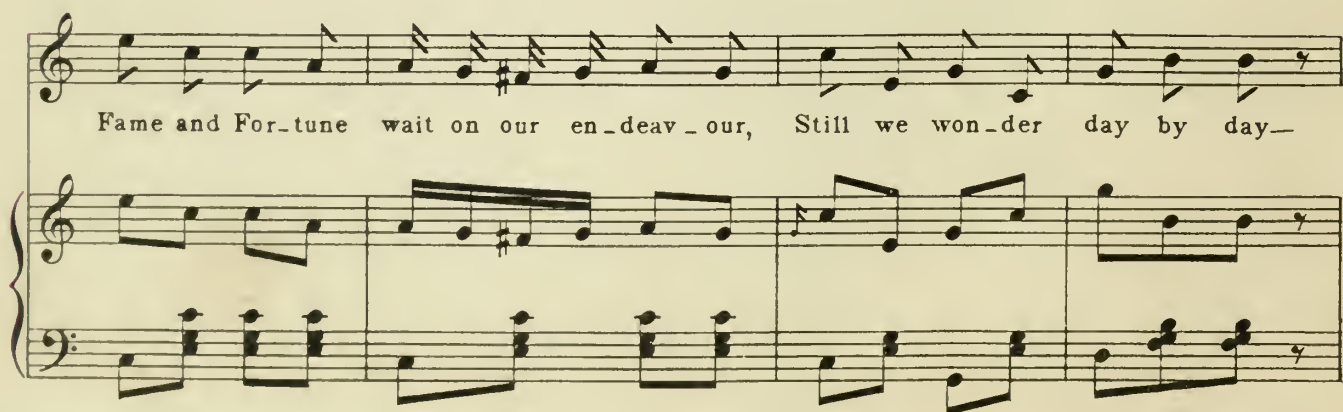
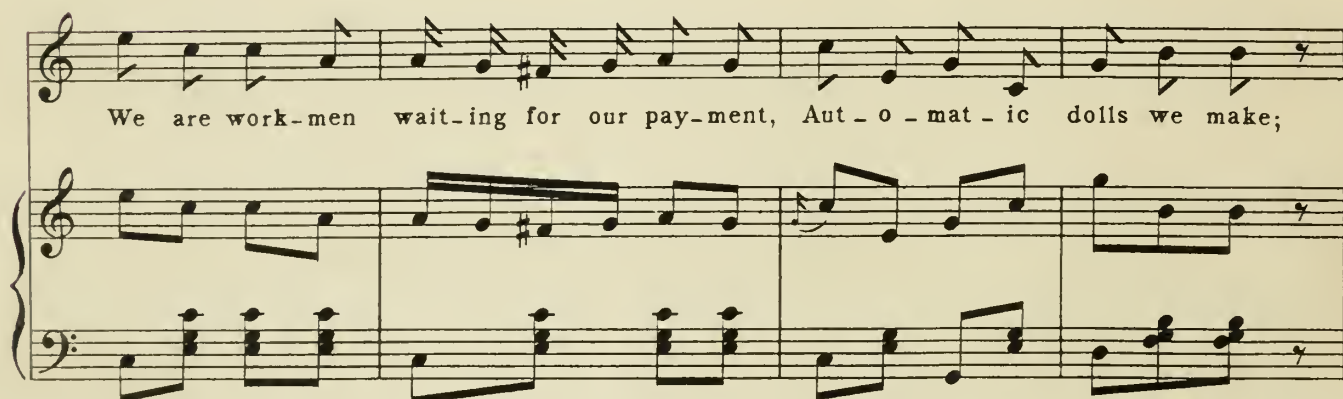
*ff*

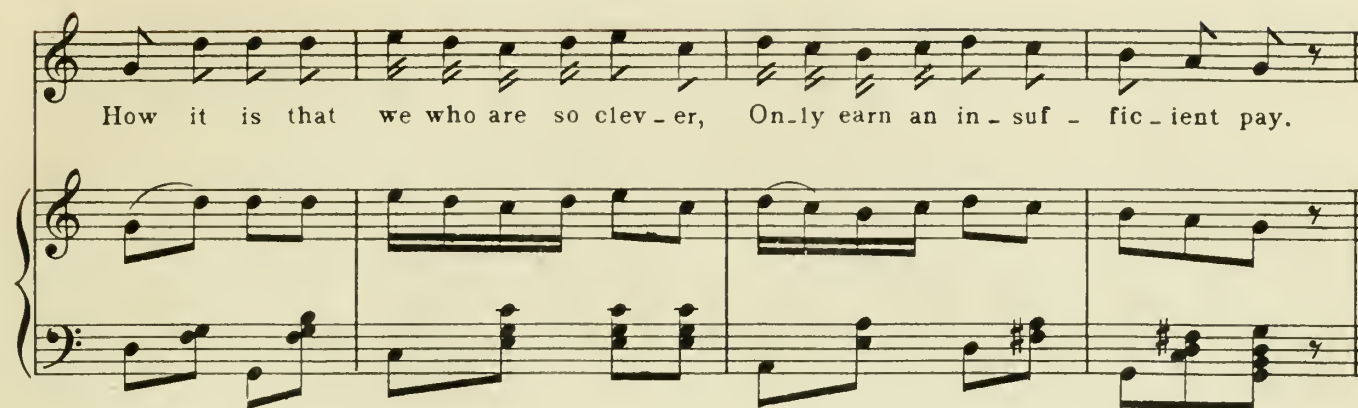




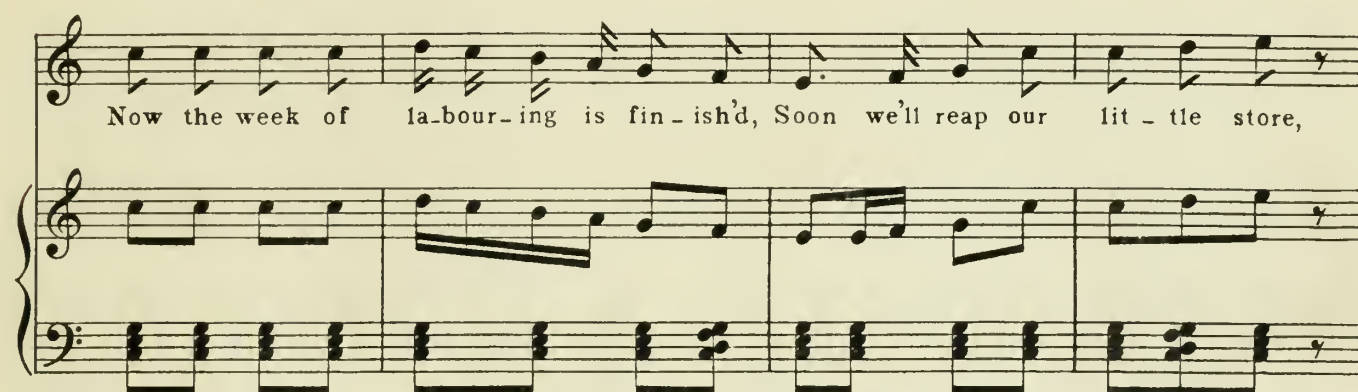
## Nº 4. CHORUS — "WE ARE WORKMEN."

PIANO.





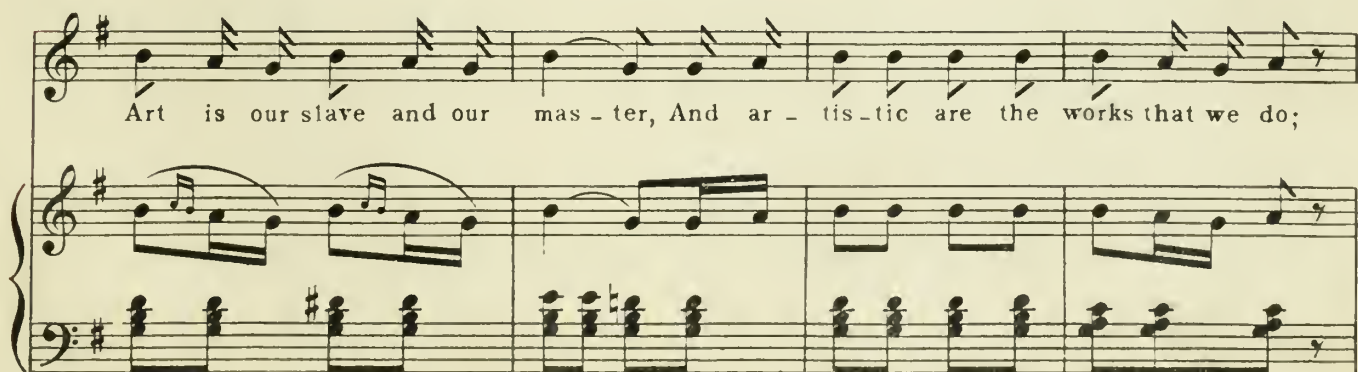
How it is that we who are so clev - er, On - ly earn an in - suf - fic - ient pay.



Now the week of la - bour - ing is fin - ish'd, Soon we'll reap our lit - tle store,



Tho' with fines its us - ual - ly dim - in - ished, Still we're rich - er than be - fore



Art is our slave and our mas - ter, And ar - tis - tic are the works that we do;



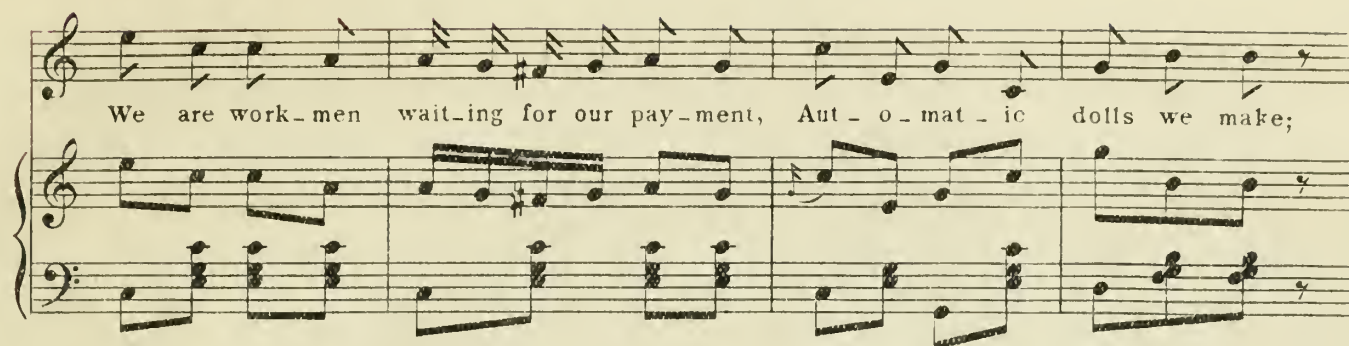
Whe - ther in wax or in plas - ter, Ev' - ry face that we make is

per - fect and true. Each is a fine im - i - ta - - tion Of a

liv - ing thing in act and in voice, This is our one com - pen -

- sa - tion, When we're paid for the work our hearts re - joice.

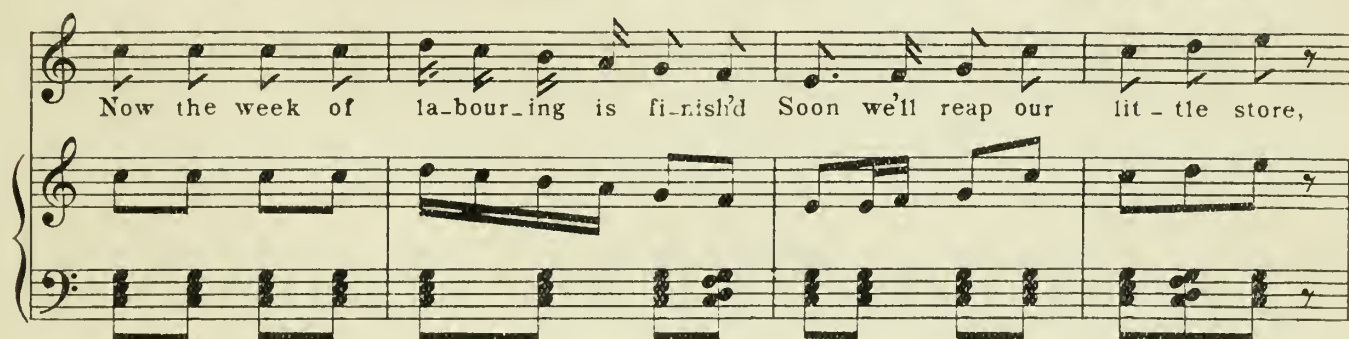




We are work-men wait-ing for our pay-ment, Aut-o-mat-ic dolls we make;



True to life in man-ner and in rai-ment, care-ful the pains we art-ists take.



Now the week of la-bour-ing is fi-nish'd Soon we'll reap our lit-tle store,



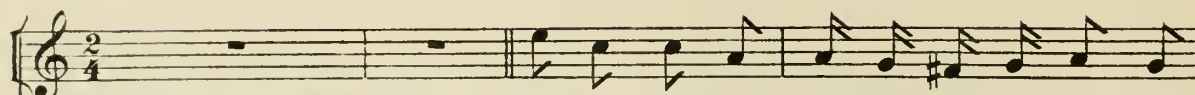
Tho' with fines it's us-u-al-ly dim-in-ished, Still we're rich-er than be-fore,

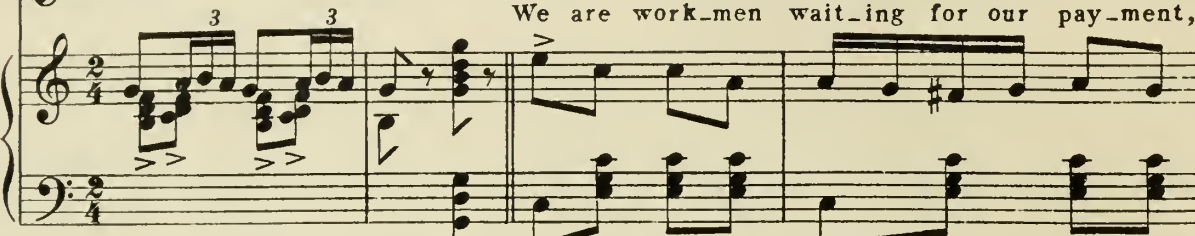


Yes we shall be rich-er! rich-er! rich-er than be-fore. . . . .



## Exit of CHORUS.

VOICE.  We are work-men wait-ing for our pay-ment,

PIANO. 


Au - to - ma - tic dolls we make, True to life in manner and in raiment,

Careful are the pains we artists take. Now the week of labouring is fin-ish'd Soon we'll reap our

lit-tle store, Tho' with fines it's usually diminished, Still we're richer than be-fore!

Yes, we shall be richer, richer, richer than be-fore! . . . . .

*ff*



Nº 5. SONG — (ALESIA.) "WITH CARELESS EYE."

Allegretto.

PIANO.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of eighth-note runs and chords, while the left hand provides a simple harmonic accompaniment. The piece concludes with a piano (p) dynamic.

ALESIA.

With care - less eye I saw him there, And love took  
If he but once to look at me With love for

AL.

The vocal line continues with the lyrics: "rest with - in my heart. To look at me..... he did not  
one brief glance would deign, Then hap - py I..... would ev - er". The piano accompaniment continues with a similar harmonic pattern, featuring chords and moving lines in both hands.



AL. dare, ... Lest ad - mir - a - tion in his eyes should start. He seem'd so  
be, ... And true to him my heart would then re - main. If he could

AL. young, and yet so brave, So sim - ple, yet so much a  
see my face so fair, My ten - der - ness he would re -

AL. *poco animato.* man, My life to him at once I gave,. Yes I love him - now *rit.*  
-pay, But wast - ed on the de - sert air.... Are the sighs I have

AL. blame me if you can. } It may be  
squan - der'd there to - day. }

*a tempo.*

AL. *wrong of me to tell you so On him a - lone my hand I will be -*

AL. *- stow With - out him dark my life will grow Yes he's my*

*pressez.*

AL. *fate al - though he does not know. It may be wrong of me to tell you*

*rit. a tempo.*

AL. *so But he's my fate al - though he does not, does not know.*

*pressez.*

*f*

D.C.



## Nº 6. SONG — (LANCELOT.) "IF IN A CELL."

*All<sup>to</sup> moderato semplice.*

VOICE. *p* LANCELOT.  
If in a  
Few are the

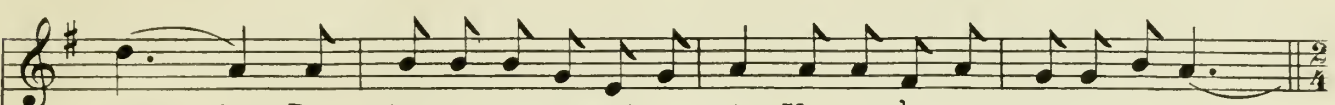
PIANO. *p* *rit.* *a tempo.*


LAN. cell your life is pass'd, Nought of temp - ta - tion  
friends that you will know, Few - er the words that will


LAN. you will see, Poor is your fare and long your  
greet your ear, But you can re - cog - - nise a

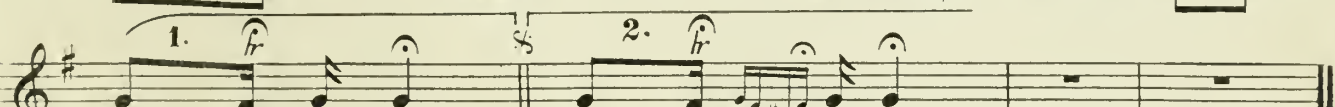
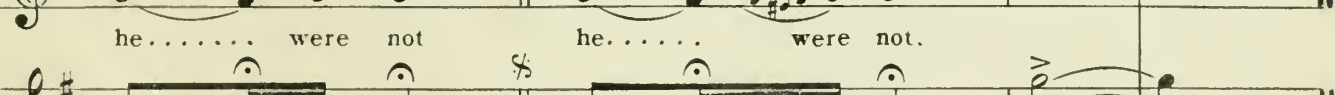
LAN. fast, Hun - - gri - er then you're sure to....  
foe, Tell who has spo - ken praise or....

LAN.  be. You may miss each fem-i-nine wile... That men are ac-cus-tom'd to  
sneer. So - ci - e - ty's lim-i-ted there,. But this may perhaps com-pen -

LAN.  pray for But then you re-call with a smile You havn't rich dresses to pay  
-sate you, Though few may for you have a care, Still fewer there are who will hate

Plus lent.  for. } So though a Monk may lose a lot He'd lose much more if  
you. }

LAN.  he were not. So though a Monk may lose a lot He'd lose much more if

LAN.  1. *f* he..... were not 2. *f* he..... were not.  
D.C. 



N<sup>o</sup> 7. TRIO— (ALESIA, LANCELOT & HILARIUS.) "I CAN DANCE."

Allegro moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic and features a series of eighth-note chords and single notes, some beamed together. The left hand (bass clef) provides a harmonic foundation with chords and occasional single notes. The key signature has one sharp (F#) and the time signature is 2/4.

The second system of the piano accompaniment continues the musical texture. The right hand features more complex melodic lines with slurs and ties. The left hand maintains the harmonic support with chords and single notes. The dynamics and tempo markings are consistent with the first system.

The vocal parts for Alesia and Lancelot are shown in the third system. Alesia's part (top staff) includes the lyrics "I can dance and sing and chat - ter,". Lancelot's part (bottom staff) includes the lyrics "Though my speech is ra - the dis - joint - ed;". Both parts are accompanied by the piano accompaniment, which continues with the same musical texture as the previous systems. The piano part includes a *legato* marking in the right hand.

AL. I can ut - ter ra - pid pat - ter, When with oil my

*legato.*

AL. works are a noint - ed: You will find me so a - mus - ing,

*p*

AL. Use - ful I can be if you've a will;..... When you see my

*legato.*

AL. skill, To buy me you won't be re - fu - sing.



L. *p*

If you wish a state\_ly measure, I will dance the slow gavotte;

L. *rit.*

And my voice will give you pleasure, Cash 're\_turnd if it does not.

LANCELOT & HILARIUS.

*p*

If we want a state\_ly measure, She will dance the slow gavotte;

*a tempo*

L & H. *rit.*

And her voice will give us plea\_sure, Cash re\_turnd if it does not

*rit.*



X  
ALESIA.

*f* min - u - et too if you like you can view, With po - ses and

*p*

AL. pic - tur - esque touches; ..... My curtsies and pa - ces are strictly

*pic - tur - esque touches; ..... My curtsies and pa - ces are strictly*

AL. true, They've been su - per - vis'd by a Duch - - - ess A

*qu'a seule une du - chesse* *rit.* *LAN. & HIL.*

L & H. *a tempo.* min - u - et too if we like we can view, With po - ses and

*a tempo.*

L & H. pic - tur - esque touches; ..... Her curtsies and pa - ces are strict - ly



L & H. *rit.*  
 true, They've been su-per-vised by a Duch-ess.

ALESIA. *mf*  
 Then see me dance to a tune fas-ci-na-ting,

AL. *ad lib.*  
 Waltz in a style that is ex-hi-la-ra-ting,

LAN. & HIL. *f*  
 Then see her dance to a tune fas-ci-na-ting,

L & H.  
 And ex-hi-la-ra-ting.



X  
ALESIA.  
Tempo I.

51

I can dance and sing and chat-ter, Though my speech is

*p* *legato.*

AL. ra-ther dis-joint-ed I can ut-ter ra-pid pat-ter

AL. When with oil my works are a-noint-ed; When you see my

*p*

AL. skill, To buy you won't be re-fu-sing.

*Vivo.*



*Piu vivo.*

AL. *f* *rit.*

La, la, la, la, la, la, la. Tra la, la, la, la, la, la, la. Tra la, la, la, la, la, la, la.

*f a tempo*

AL. *f a tempo*

la. La, la, la, la, la, la, la. Tra la, la, la, la, la, la, la. La la, la.

*Lento.* *Piu lento.*

AL. *f* *p*

Tra la, la, la, la, la, la, la, la, la, la, la, la, la. Tra la, la, la, la, la, la, la.

*ff* *p* *ff*

*p* *rit.* *pp*

## Nº 8. DUET — (ALESIA &amp; LANCELOT.) "I LOVE YOU VERY DEARLY."

Andantino.

VOICE.

PIANO.

ALESIA.  
*rit. a tempo*

*p*

*rit. a tempo*

I

AL.

love you ve - ry dear - ly, My hand and heart at your feet I lay In

AL.

quite a na - tu - ral maid - en way or near - ly. or near - ly, They're



AL. true to life the words that I say, Re - ject me not, but loveme I pray, I  
LANCLOT. *p*  
She

*suivez.*

AL. love you ve - ry dear - ly. My hand and heart at your feet I lay, In  
LAN. loves me ve - ry dear - ly, She knows the pro - per things to say, And

AL. quite a na - tu - ral maid - en way, For I love you ve - ry dear - ly. *rit.*  
LAN. acts in quite a girl - ish way, And she loves me ve - ry dear - ly. *rit.*

LANCELOT.  
Allegretto.

55

Wonder-ful de-sign! She will all in the world out-shine, She will soon be mine;

This block contains the first musical system for Lancelot. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal line.

LAN.

Mir-a-cle of art: He who made her must be quite smart, Ne-ver shall we part.

This block contains the second musical system for Lancelot, marked with the vocal line label 'LAN.'. The musical notation and piano accompaniment continue with the same key and time signature. The lyrics are written below the vocal line.

ALESIA.

For-tu-nate de-sign! As to see him I did in-cline, Now I can't re-pine,

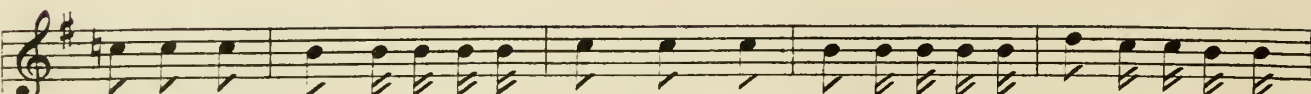
This block contains the first musical system for Alesia. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal line.

AL.

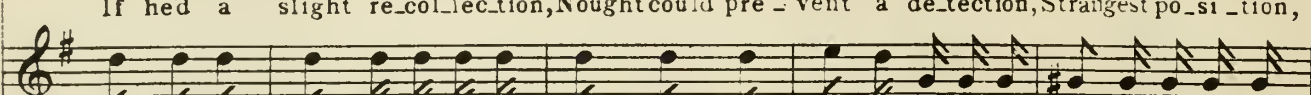
I will now im-part, All the love I have in my heart, Ere he can de-part.

This block contains the second musical system for Alesia, marked with the vocal line label 'AL.'. The musical notation and piano accompaniment continue with the same key and time signature. The lyrics are written below the vocal line.

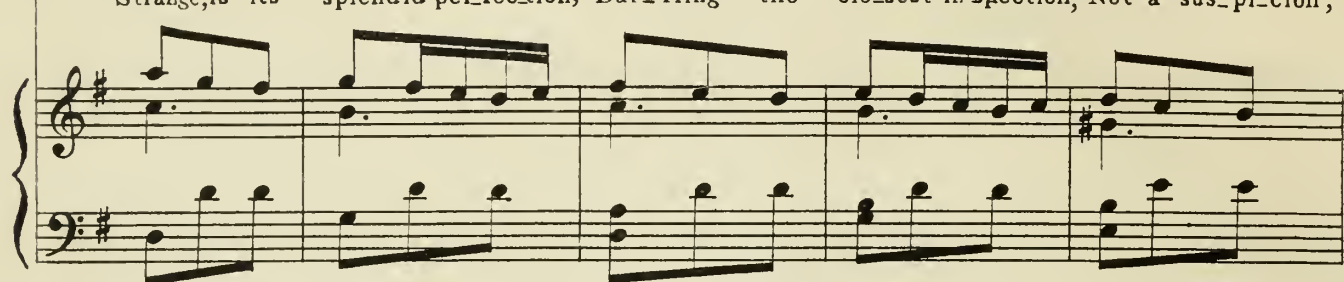


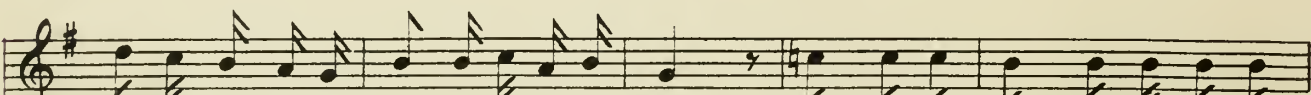
AL. 

If he'd a slight re-col-lection, Nought could pre-vent a de-tection, Strangest po-si-tion,

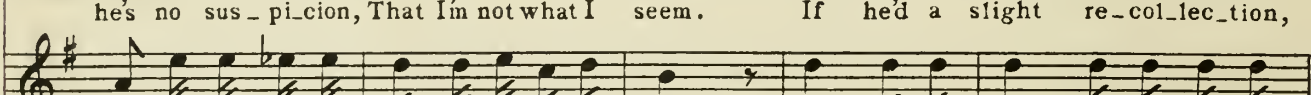
LAN. 

Strange, is its splendid per-fection, Baf-ling the clo-sest in-spection, Not a sus-pi-cion,

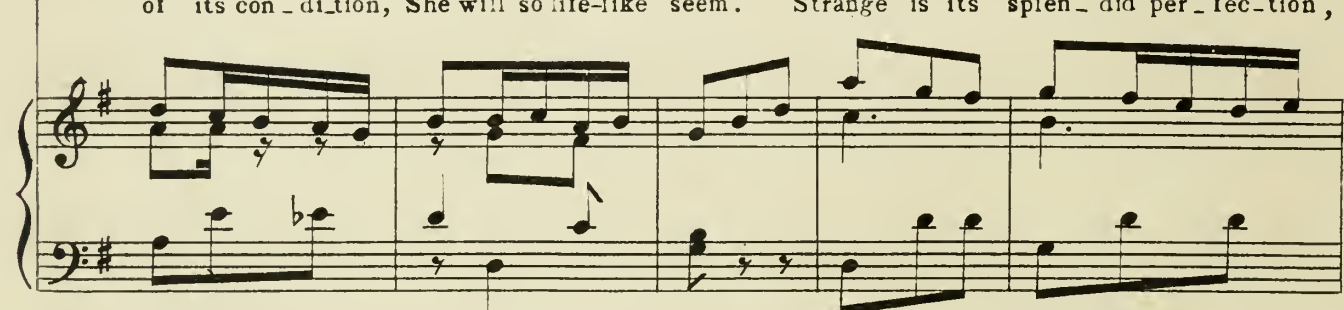


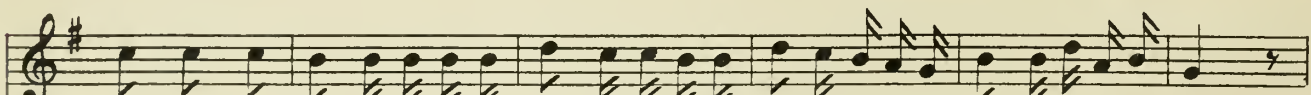
AL. 

he's no sus-pi-cion, That I'm not what I seem. If he'd a slight re-col-lection,

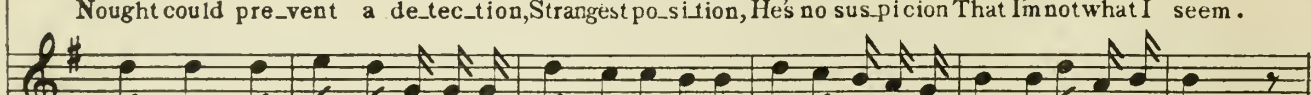
LAN. 

of its con-dition, She will so life-like seem. Strange is its splen-did per-fection,

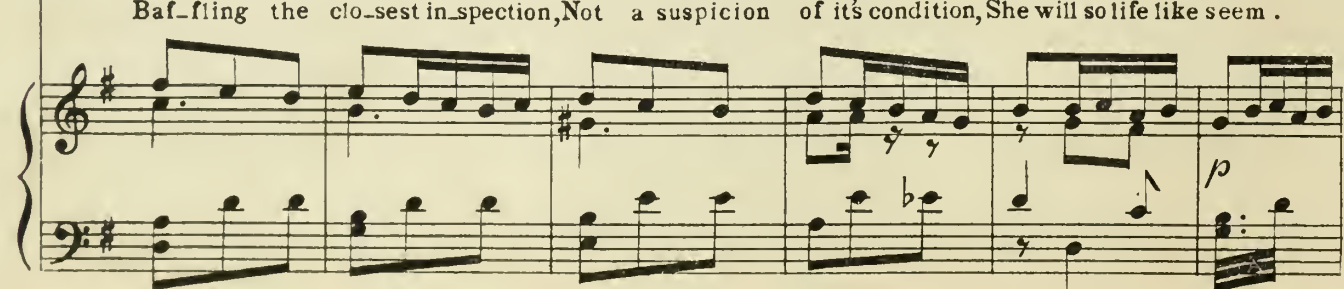


AL. 

Nought could pre-vent a de-tection, Strangest po-si-tion, He's no sus-pi-cion That I'm not what I seem.

LAN. 

Baf-ling the clo-sest in-spection, Not a sus-pi-cion of it's condition, She will so life like seem.



ALESIA.

Now let me stop,

LANCELOT.

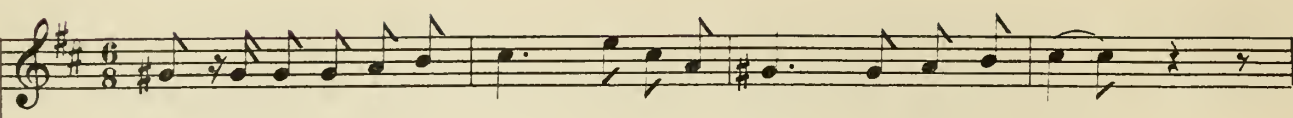
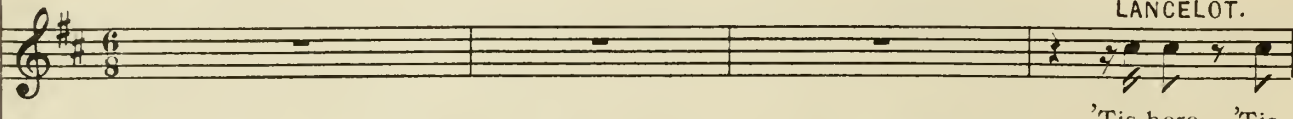

AL. too much I've spo - ken. Ah she is stop - ping,

LAN. some - thing's bro - ken, Her tricks a - muse me ve - ry much.

ALESIA.

Now Ah yes, the spring, Ah yes, the spring I have to touch;



AL.    
 doll take good care what you say, For now the spring you must o - bey,   
 LAN.    
 LANCELOT.   
 'Tis here, 'Tis   


LAN.    
 here now sing I pray.   
 ALESIA. *a tempo*   
   
 I   
*rit.*   
*p*

AL.    
 love you ve - ry dear - ly, My hand and heart at your feet I lay, In   


AL.    
 quite a na - tu - ral maid - en way, or near - ly, or near - ly, They're   


AL. *rit. a tempo*

true to life the words that I say, Re - ject me not, but love me I pray. I

LAN. *p*

She *rit. a tempo*

AL. *>*

love you ve - ry dear - ly, My hand and heart at your feet I lay, In

LAN. *>*

loves me ve - ry dear - ly, She knows the pro - per things to say, And

AL. *rit.*

quite a na - tu - ral maid - en way, For I love you ve - ry dear - ly.

LAN. *rit.*

acts in quite a girl - ish way, And she loves me ve - ry dear - ly.



## Nº 9. FINALE. ACT I—“COME LET US NOW TO WORK.”

Allegro.

PIANO.

The musical score is written for piano and voice. The piano part is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a forte (f) dynamic and a piano (p) dynamic. The vocal part enters with the lyrics "Come let us now to work— Our task we nev\_er shirk,". The piano accompaniment continues with a steady rhythm. The lyrics "In true ar - tis - tic pride, no work\_man here is lack\_ing," are also present.

Come let us now to work— Our task we nev\_er shirk,

In true ar - tis - tic pride, no work\_man here is lack\_ing,

We're worthy of our hire, And we can nev - er tire;

Toys un - end - ing we are sending finished for pack - ing.

*cresc.*

LANCELOT. CUDULINE.

The doll I will see safe - ly car - ried, She's

*p*

CUD.

yours to do with as you will; But you must pay the lit - tle bill,

LANCELOT.

CUD.

When you are mar - ried. When I am mar - ried.

*f* *p*



## CHORUS.

Now let us make a box Fit for re-sist-ing shocks,

Now let us make a box Fit for re-sist-ing shocks,

Now let us make a box Fit for re-sist-ing shocks,

Now let us make a box Fit for re-sist-ing shocks,

Now let us make a box Fit for re-sist-ing shocks,

Bumps, bangs, or nas-ty falls when car-ried by a por-ter;

Bumps, bangs, or nas-ty falls when car-ried by a por-ter;

Bumps, bangs, or nas-ty falls when car-ried by a por-ter;

Bumps, bangs, or nas-ty falls when car-ried by a por-ter;

Bumps, bangs, or nas-ty falls when car-ried by a por-ter;

Care un-re-mit-ting take, Lest mis-ad-ven-ture break

Care un-re-mit-ting take, Lest mis-ad-ven-ture break

Care un-re-mit-ting take, Lest mis-ad-ven-ture break

Care un-re-mit-ting take, Lest mis-ad-ven-ture break

Head or arm, or leg of his love-ly daugh-ter.

Head or arm or leg of his love-ly daugh-ter.

Head or arm or leg of his love-ly daugh-ter.

Head or arm or leg of his love-ly daugh-ter.

*cresc.*



## HILARIUS.

Now let us go where glo - ry's call - ing, For

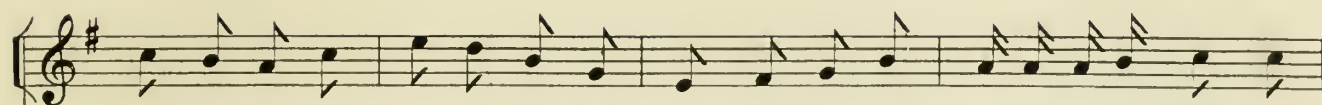
HIL. soon my great - est work I'll sell..... My

LAN. deep de - cep - tion is ap - pal - ling,

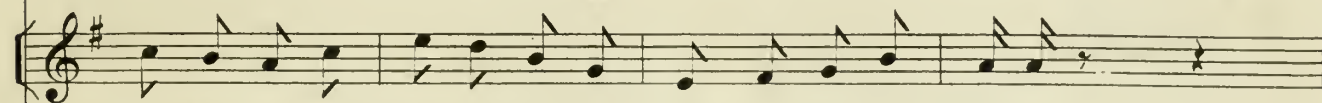
LAN. You sell a doll - I Chan - te - rel - lel

Did you

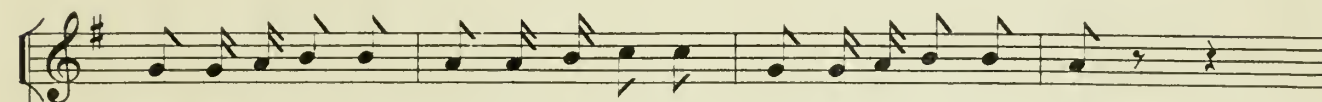
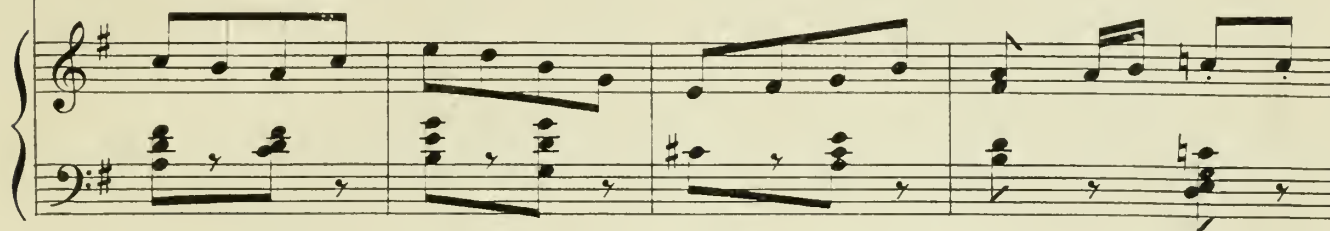
Did you



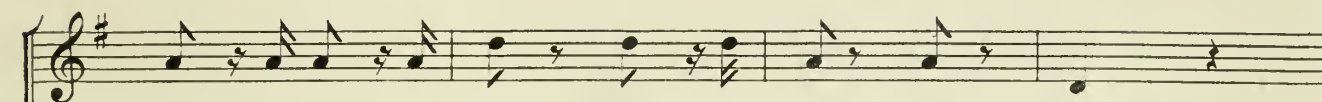
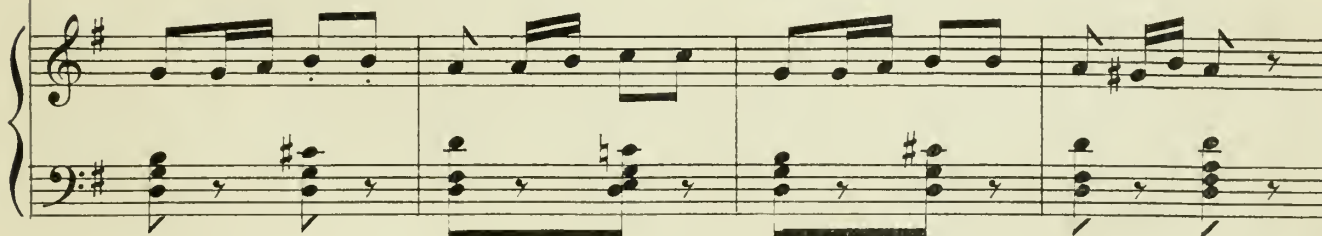
hear what they were say\_ing? This is bought for Chan\_te - rel\_le. Tell me where-fore



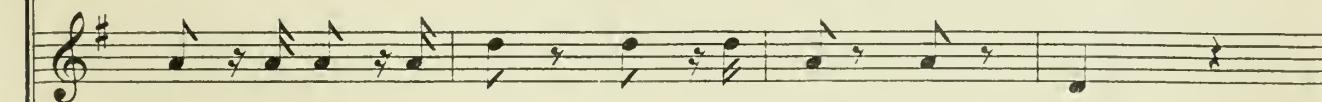
hear what they were say\_ing? This is bought for Chan\_te - rel\_le.



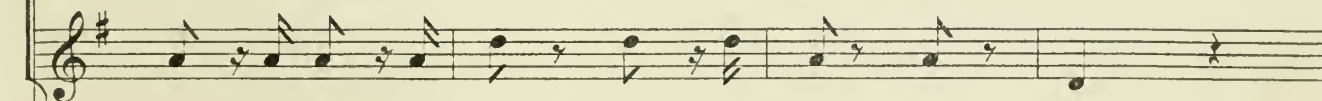
pray, He is old and gray, Hair of sil-ver white, Did we hear a - right?



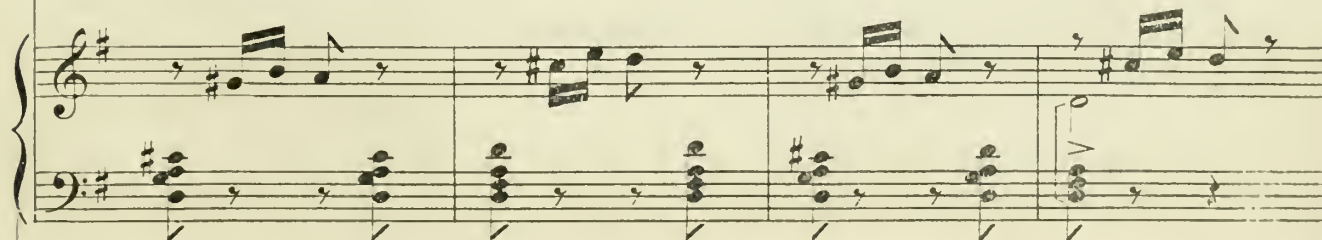
Now the work's com-plete, Strong and snug and neat,



Now the work's com-plete, Strong and snug and neat,



Now the work's com-plete, Strong and snug and neat,





## LANCELOT.

Won - ders, mar - vels - sight im pres - sive,

LAN. King of wiz - ards, Man of brain,.....

LAN. Tal - ent that is so ex - ces - sive; Nev - er

ALL.  
LAN. shall I see a - gain. He's used to such a - maze From folk who come to  
HILARIUS.  
I'm used to such a - maze From folk who come to

HIL. gaze, He quite de - serves the praise. He's used to such a -  
 gaze, I quite de - serve the praise. I'm used to such a -  
 He's used to such a -

The first system of music includes a vocal staff labeled 'HIL.' and a piano accompaniment. The vocal line has two parts: a soprano part and an alto part. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'gaze, He quite de - serves the praise. He's used to such a -' for the soprano and 'gaze, I quite de - serve the praise. I'm used to such a -' for the alto. The piano part provides harmonic support with chords and moving lines.

HIL. - maze From folk who come to gaze, He quite de - serves the praise.  
 - maze From folk who come to gaze, I quite de - serve the praise.  
 - maze From folk who come to gaze, He quite de - serves the praise.

The second system continues the vocal and piano parts. The vocal lines are more complex, with some notes beamed together. The piano accompaniment continues with a steady rhythm. The lyrics are: '- maze From folk who come to gaze, He quite de - serves the praise.' for the soprano, '- maze From folk who come to gaze, I quite de - serve the praise.' for the alto, and '- maze From folk who come to gaze, He quite de - serves the praise.' for the piano part. The key signature remains G major.

Won - ders! mar - vels! sight im - pres - sive, King of  
 Won - ders! mar - vels! sight im - pres - sive, King of  
 Won - ders! mar - vels! sight im - pres - sive, King of

The third system features a more active piano accompaniment. The vocal lines are simpler, focusing on the lyrics. The piano accompaniment has a more rhythmic and melodic character. The lyrics are: 'Won - ders! mar - vels! sight im - pres - sive, King of' for all parts. The key signature remains G major.



wiz - ards man of brain, Tal - ent that is

wiz - ards man of brain, ... Tal - ent that is

wiz - ards man of brain, ... Tal - ent that is

so ex - ces - sive; Nev - er shall I see a -

so ex - ces - sive; Nev - er shall I see a -

so ex - ces - sive; Nev - er shall I see a -

- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the

- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the

- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the



praise. He's used to such a - maze From folk who come to gaze, He quite de - serves the

praise. He's used to such a - maze From folk who come to gaze, He quite de - serves the

praise. He's used to such a - maze From folk who come to gaze, He quite de - serves the

praise.

praise.

praise.

8

8

cre - scen -

do

*fr*

END OF ACT I



## ENTR'ACTE. ACT II.

PIANO.

Maestoso. Allegretto.

The musical score is written for piano in 3/8 time, key of D major. It begins with a **Maestoso** tempo and transitions to **Allegretto**. The piece is marked **PIANO**. The score consists of several systems of music, including first and second endings, a crescendo section, and a final **Andantino** section. Dynamics include *ff*, *p*, and *cresc.*. The score includes various musical notations such as slurs, accents, and repeat signs.







## Nº 10. OPENING CHORUS. ACT II—"NOW WE APPEAR."

Tempo di Valse.

PIANO.

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc:*) marking. The third system continues the melodic and harmonic development. The fourth system concludes with a forte (*f*) dynamic. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece ends with a final chord in the right hand.

*mf* SOPRANOS.  
Now we ap - - pear, Neigh-bours and friends, News that we

*mf* TENORS.  
Now wé ap - - pear, Neigh-bours and friends, News that we

*mf* BASSES.  
Now we ap - - pear, Neigh-bours and friends, News that we

*mf* *f* *mf*

hear, None can dis - par - age. Lan - ce - lot soon

hear, None can dis - par - age. Lan - ce - lot soon

hear, None can dis - par - age. Lan - ce - lot soon

Wed-ding in - tends, So we ap - pear Now at the marriage.

Wed-ding in - tends, So we ap - pear Now at the marriage.

Wed-ding in - tends, So we ap - pear Now at the marriage.

*sf*



## TENORS.

Though we must all ad - mit we did not think he'd do it,

This system contains the first musical staff for the Tenors, followed by piano accompaniment for the first two systems. The Tenor staff is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a grand staff with treble and bass clefs, also in one sharp. The lyrics are written below the Tenor staff.

Yet we are ve - ry pleased he's to mar - ry to - day,

This system contains the second musical staff for the Tenors, followed by piano accompaniment for the second and third systems. The lyrics are written below the Tenor staff.

## BASSES.

And there is naught to say save we hope he won't rue it,

This system contains the first musical staff for the Basses, followed by piano accompaniment for the first two systems. The Bass staff is in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a grand staff with treble and bass clefs, also in one sharp. The lyrics are written below the Bass staff.

Which when he once is wed he quite pos - si - bly may.

This system contains the second musical staff for the Basses, followed by piano accompaniment for the second and third systems. The lyrics are written below the Bass staff.



## SOPRANOS.

Hap - py the hour, Joy - ful the day, Sym - pa - thy's

## TENORS.

Hap - py the hour, Joy - ful the day, Sym - pa - thy's

## BASSES.

Hap - py the hour, Joy - ful the day, Sym - pa - thy's

mf

mf

tear La - dies are shed - ding. Man - kind ap - pears,

tear La - dies are shed - ding. Man - kind ap - pears,

tear La - dies are shed - ding. Man - kind ap - pears,

So - lemn - ly gay, That is the way When at a wedding.

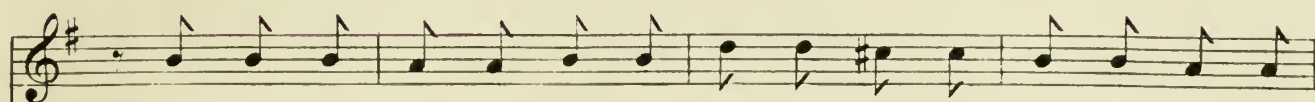
So - lemn - ly gay, That is the way When at a wedding.

So - lemn - ly gay, That is the way When at a wedding.

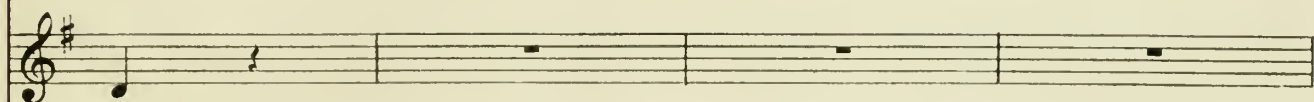
sf



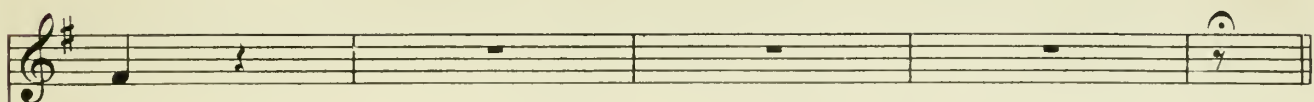
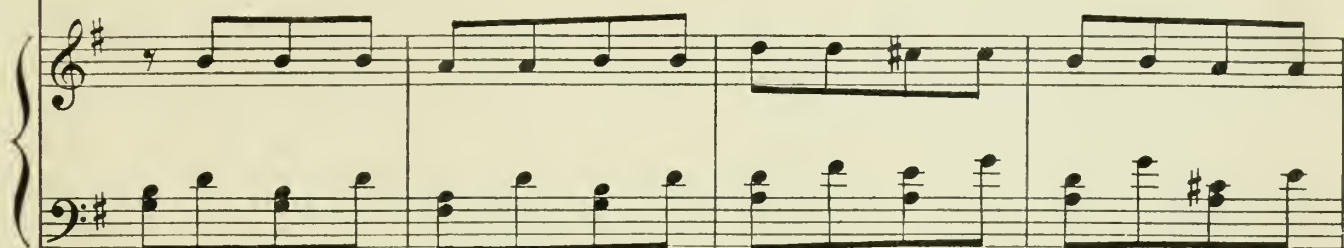




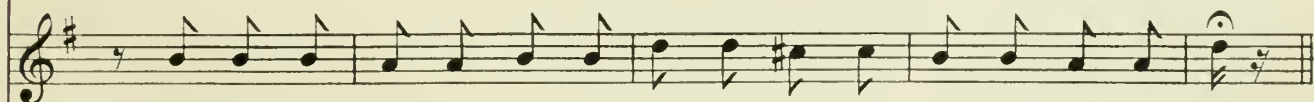
CHANT. Yes, truth to tell I've late-ly found One sim-ple phrase ex-plains the  
 LORE. And when the pro-per fare you pay, The cab-by quick-ly will re-  
 CHANT. But when it comes in last but one, Some strange ex-pres-sions you will  
 LORE. But if he comes home ve-ry late, She'll hear this ex-plan-a-tion



not!  
 Park!  
 news!  
 bed!



lot!  
 -mark!  
 use!  
 said!



LORE. It to your cre-dit will re-dound, What sim-ple phrase ex-plains the lot?  
 CHANT. What more does he re-quire I pray? What does the gen-tle-man re-mark?  
 LORE. Such things I know are some-times done, What strange ex-pres-sions do you use?  
 CHANT. To ask she will not hes-i-tate, What ex-pla-na-tion will be said?





## REFRAIN.

Ti - re - lee kee dee! Pis - to - li ca - ra - bi! Pis - to - li ca - ra -

## CHORUS.

- bo! Ti - re - lee bo bo! Ti - re - lee kee dee! Pis - to - li ca - ra -

Ti - re - lee kee dee! Pis - to - li ca - ra -

- bi! Pis - to - li ca - ra - bo! Ti - re - lee bo bo!

D.C.

N<sup>o</sup> 12. TRIO— (ALESIA, CHANTERELLE & LOREMOIS.) "SHE'S CHARMING."

Moderato.

ALESIA.

VOICE.

Ah! Lan - ce - lot is not yet here,

AL.

Perhaps 'tis Chanter - el - le I see, So that his wrath I need not

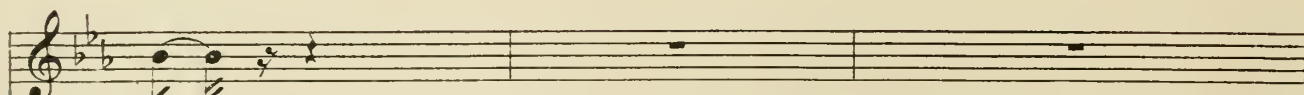
AL.

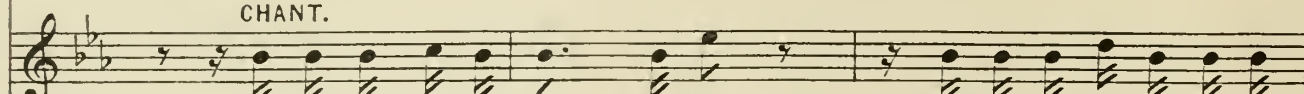
fear, My own true self to him I'll be..... Oh ex -

AL.


-cuse me gen - tle - men I pray, Is fa - ther still so sound - ly

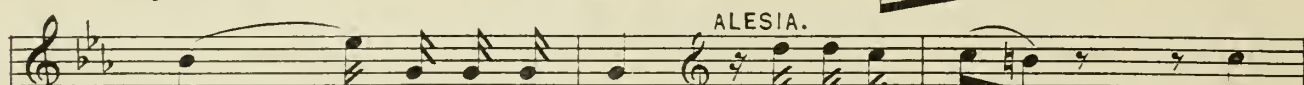


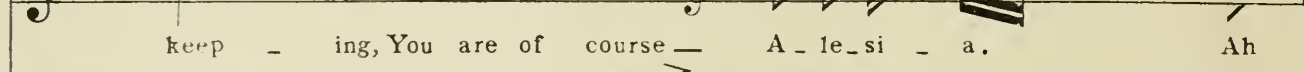
AL.  sleeping?

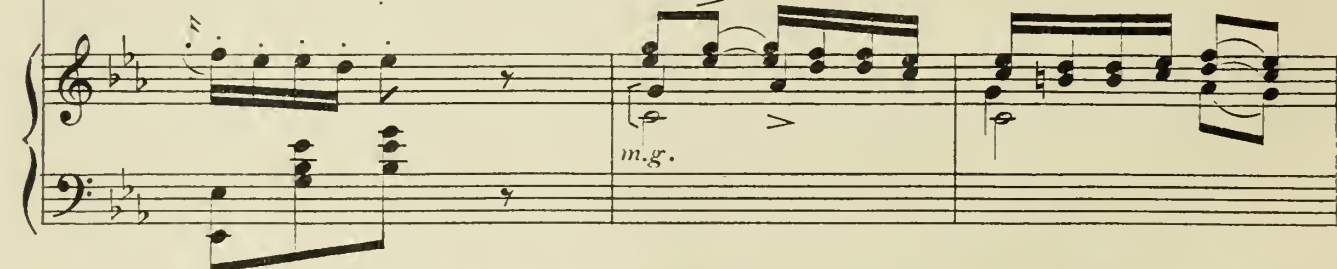
CHANT. 

My child, though later grows the day, In so-li-tude he still is



CH.  keep - ing, You are of course — A - le - si - a. Ah

ALESIA. 



AL.  yes. Your nephew's love - ly bride.  CHANT. Though pleasing



CH.  is her dear mam - ma. Charm and beau - ty here are al - lied.  rit.



ALESIA.  
*a tempo.*

You are pleased?

CHANT.

Quite en\_chanted,

LOR.

Are we blind?

AL.

Gen\_tle \_ men you are far too kind.

Ah yes too

CH.

Not at all too kind.

LOR.

Not at all too kind.

*a tempo*

AL.

kind. Ah yes too kind.

CH.

No, not too kind.

No, not too kind. With her beau \_ ty dis \_

LOR.

No, not too kind.

No, not too kind.

*a tempo*



CH. *- arm - ing!* Yes she is

LOR. In her beau - ty a - larm - ing!.....

CH. *charm - ing!*

LOR. Yes she is charm - ing!

AL. Do you then think that I am charming?

CH. She's charm - ing!

LOR. She's charm - ing!

LOR:

*Più animato.*

When Lan - ce - lot was quite a lad, I Lo - re -

LOR.

CHANT.

- mois was then his friend;

And I his un - cle, who am

CH.

ALESIA.

glad That for - tune such a niece should send.....

My un - cle

*m.g.*

AL.

you, oh, hap - pi - ness;

I hope.... to make you love me dear - ly,



LOR.

You have my love I must con-fess,.. Although it

ALESIA. *a tempo*

I to please you will en-deavour,

CHANT.

You will try,

LOR. *rit.*

is-pa-ter-nal mere-ly.

*a tempo*

ALESIA.

Yes, ev-ry plan I'll try, I will try,

LOR.

She will try,

AL. I will try, I will try,

CH. She will try, She will try, She will

LOR. She will try, She will try, She will

*cresc.*

AL. I will try, I will try.

CH. try. She will try, With her beau - ty a - larm - ing.

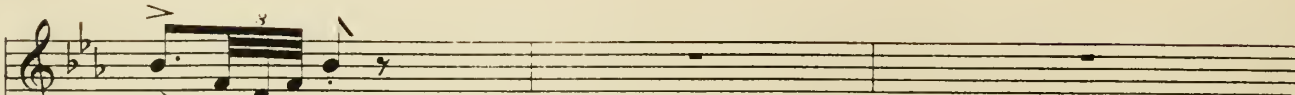
LOR. try. She will try, With her


*a tempo*


CH. Yes she is

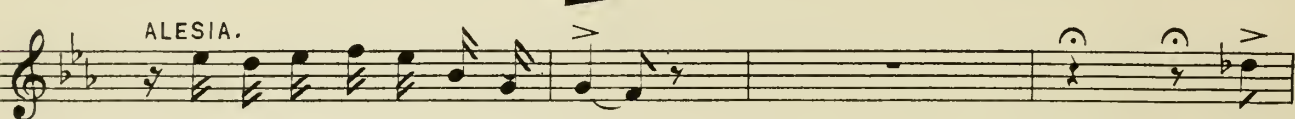
LOR. beau - ty dis - arm - ing.....

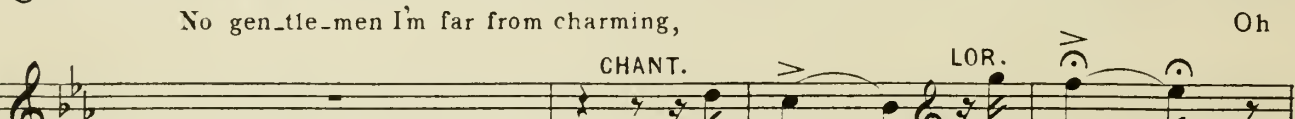


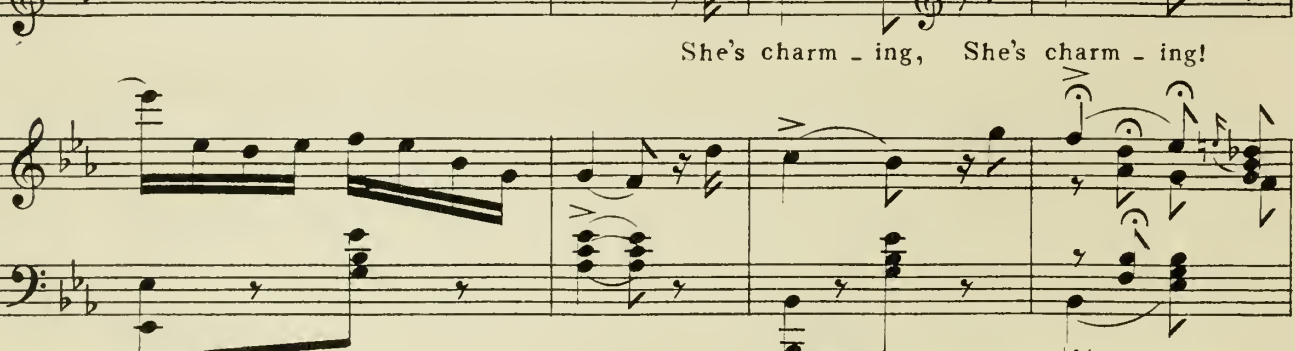
CH.  charm - ing.

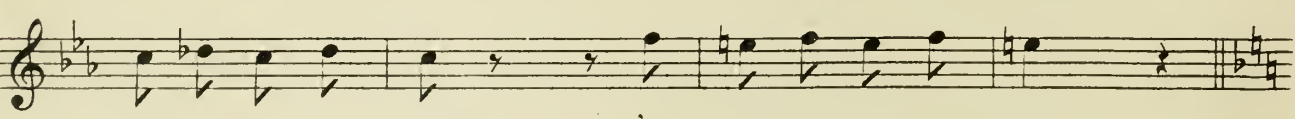
LOR.  Yes she is charm - ing.

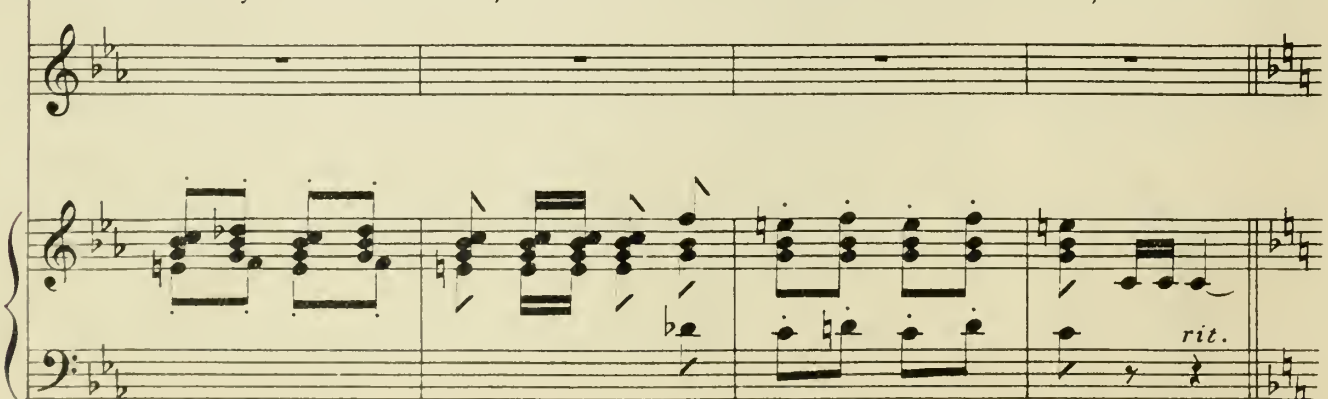


ALESIA.  No gen\_tle-men I'm far from charming, Oh

CHANT.  She's charm - ing, She's charm - ing!

LOR. 

AL.  then my fu - ture here, I'll face with out a fear,

 *rit.*

Andantino.

87

ALESIA. *p* *espress.*

My hope is to make you my friend, My on - ly

AL. wish is to earn your re - gard, And when you so to me un -

AL. - bend. I know my task will not be ve - ry hard If my

*a tempo*

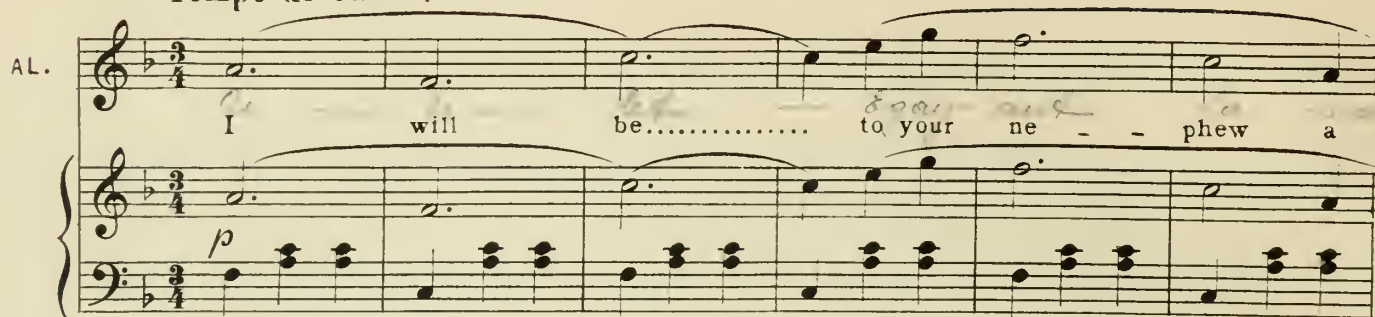
AL. friend you will be, then my love you will earn Oh my un - cle, Oh my

AL. un - cle, my dear un - cle, Give me your friendship and love I will re - turn.

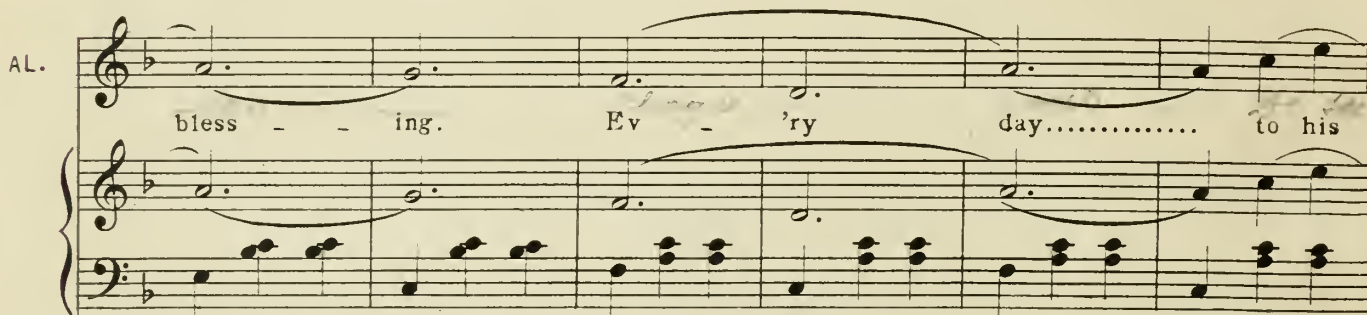
*rit.* *suivez.* *rit.*



## Tempo di Valse.

AL. 

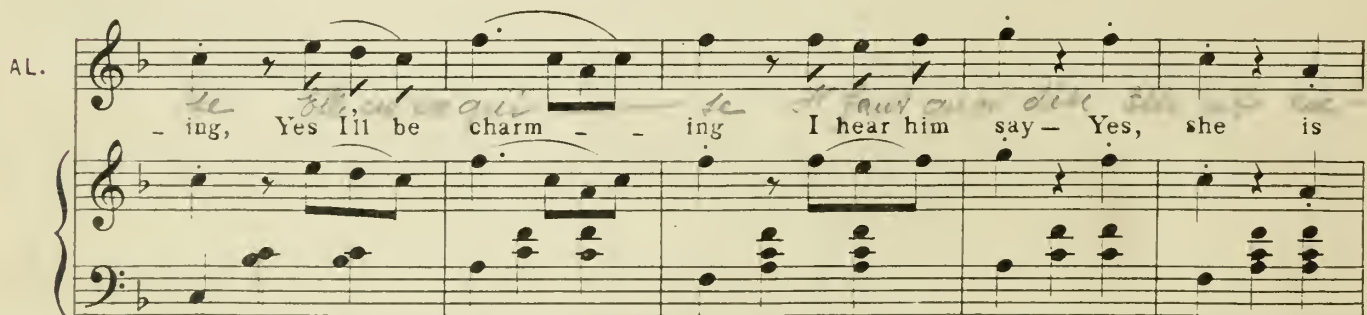
I will be..... to your ne - - phew a

AL. 

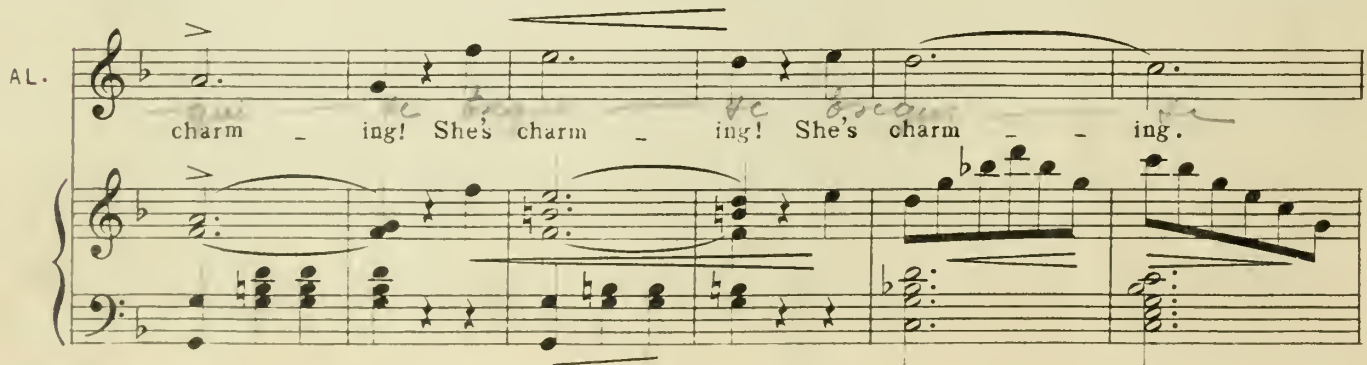
bless - - ing. Ev - 'ry day..... to his

AL. 

heart I will sing,..... No sor-row harm

AL. 

ing, Yes I'll be charm - - ing I hear him say - Yes, she is

AL. 

charm - ing! She's charm - ing! She's charm - ing.

ALESIA.

CHANT. *p* I *oe* will be..... to *egayant* your ne - phew a

LOR. *p* She will be..... to my ne - phew a

She will be..... to his ne - phew a

AL. *son* bless - ing. Ev *Cha - 'ry* day..... to his

CH. bless - ing. Ev - 'ry day..... to his

LOR. bless - ing. Ev - 'ry day..... to his

AL. heart I *fe* will sing,..... No sor\_row harm -

CH. heart She will sing,..... No sor\_row harm -

LOR. heart She will sing,..... No sor\_row harm -



AL. *Allegro moderato*  
- ing, I will be charm - ing, I hear him say— Yes, she is

CH. *Allegro moderato*  
- ing, She will be charm - ing, Of course he'll say— Yes, she is

LOR. *Allegro moderato*  
- ing, She will be charm - ing, Of course he'll say— Yes, she is

AL. *Allegro moderato*  
charm - ing! She's charm - ing! She's charm - ing.

CH. *Allegro moderato*  
charm - ing! She's charm - ing! She's charm - ing.

LOR. *Allegro moderato*  
charm - ing! She's charm - ing! She's charm - ing. *tempo*

*animato.*



Nº 13. QUARTETTE—{CHANTERELLE, LOREMOIS, } "A STRANGE GIRL."  
 LANCLOT & HILARIUS.

VOICE. CHANT.

Though  
When

PIANO. *ff* *p*

LOR.

man - ners change, a girl so strange, I did not at pre - sent ex - pect, . . . The  
 I was young each maid - en clung To prin - ci - ples ne - ver ad - vanc'd. . . With  
*J'ai contenté cet air et agité, quel bon repas je viens de faire.*

CHANT.

young - sters teem with ways that seem To me a de - ci - ded de - fect, . . . Her  
 sim - ple style, and mo - dest smile, Their beauty was always en - hanc'd. . . But  
*le bon vin mes chers amis et quelle succulente chère*

LANCE.

ac - tions are much queer - er far Than fem - i - nine do - ings of old. . . . Yes,  
 she's a crank of high - est rank, If I have di - ges - ted the facts. . . . Yes,  
*jeun à pour en en - chanté mais pas plus qu'un ours au miel doux*



ALL.

LANCE.

that's be-cause! Be-cause! She's fram'd in a diff' - rent mould... A  
 that's be-cause! Be-cause! She can-not con-trol her acts.... A

*gou-te la beauté moi c'est l'un que j'gou- le Chan-*

mo - dern mys-te-ry, Strange to his-to-ry, Sort of girl!..... A  
 not too pli-a-ble, Un-re-li-a-ble, Sort of girl!..... A

*lous a-mis et sans ce-je chan-ton les vres > 74 > bis et*

quaint un-can-ny thing, Not like a-ny-thing, Sort of girl!  
 keep an eye on her, Can't re-ly on her, Sort of girl!

*pre je nous note i vres-se car rien n'est plus > esq u*

DANCE.

Nº 14. DUET — (LANCELOT & ALESIA.) "IF LIKE TO THEE."

Andantino.

PIANO.

*p dolce espress:*

*p rit:*

LANCELOT.

Hap - - py world, such maid - - ens pos - sess - - ing If

LAN.

like to thee. *espress:*



LAN. Ev' - - ry charm in each one com - press - - ing If

LAN. like to thee. Ah me, 'twere

*Plus vite.*

LAN. fol - ly to be wise And shun the brightness of their eyes. . . . If

*rit.*

LAN. like to thee, If like to thee. a tempo.

## ALESIA.

I must not, dare not let him guess Un-til he's sworn the marriage

*rit:*

AL.

vow For if he should doubt me now Good-bye my dream of hap - pi - - ness.....

*rit:*

## LANCELOT.

Heart of truth in each should be dwell - ing Can

LAN.

that be so?

*espress:*



LAN. True are the words those I should be tell - - ing Can

LAN. that be so? Ah no, for

*Plus vite!*

LAN. me a lone - ly fate One can - not learn un - til too late . . . . If

*rit:*

LAN. that be so, If that be so.

*f*

## Nº 15. ENSEMBLE — "THE MARRIAGE CONTRACT."

Allegretto moderato.

PIANO.

Piano introduction for the ensemble piece, featuring a treble and bass staff in 3/4 time. The key signature has two flats (B-flat and E-flat). The music is in a moderate tempo, marked 'Allegretto moderato'.

SOPRANO.

TENORS.

BASSES.

Here are the wed\_ding

Here are the wed\_ding

Here are the wed\_ding

Piano accompaniment for the vocal entries, featuring a treble and bass staff. The music continues from the introduction, providing harmonic support for the vocalists.

guests, who come to see the bride-groom and the blush-ing bride.....

guests, who come to see the bride-groom and the blush-ing bride.....

guests, who come to see the bride-groom and the blush-ing bride.....

Piano accompaniment for the vocal lines, featuring a treble and bass staff. The music continues from the previous section, providing harmonic support for the vocalists.



Safe in the bonds of wed-lock, once for all, to - ge - ther ve - ry tight - ly

Safe in the bonds of wed-lock, once for all, to - ge - ther ve - ry tight - ly

Safe in the bonds of wed-lock, once for all, to - ge - ther ve - ry tight - ly

tied,..... In fa - shion a la mode de France.

tied,..... In fa - shion a la mode de France.

tied,..... In fa - shion a la mode de France.

HILARIUS. LANCELOT.

These things are bet - ter a la France. Now for the dar - ing

LAN. deed by which to win a splen - did for - tune and a mate,... To

LAN. make them all de - ceived is hard un - less my fair fi - an - cee does not he - si -


LAN. - tate. *ALESIA.* Good day my friends, I'm pleased you all to

*a tempo*

AL. see..... here, (Salute.) (ASIDE.) A -



AL.  *pp*  
\_ las the time draw - eth near,..... I am sor - ry that I start - ed; My  
She is ner - - - vous  
She is ner - - - vous  
She is ner - - - vous

AL.   
heart is beating with fear, My courage seems to have de - part - - - ed.  
pret - - ty dear, The hour now is near.  
pret - - ty dear, The hour now is near.  
pret - - ty dear, The hour now is near.

Yes she's a pret - ty bride, and one who's fit to

Yes she's a pret - ty bride, and one who's fit to

Yes she's a pret - ty bride, and one who's fit to

wed a no - ble Chan - ter - el - le, She will a - dorn the

wed a no - ble Chan - ter - el - le, She will a - dorn the

wed a no - ble Chan - ter - el - le, She will a - dorn the

name, and fill the proud po - si - tion ve - ry, ve - ry well.

name, and fill the proud po - si - tion ve - ry, ve - ry well.

name, and fill the proud po - si - tion ve - ry, ve - ry well.



## CHANTERELLE.

Now then my dear, take my hand, For by my side you now must stand,

ALESIA.

## SOPRANO.

No,

Wed-ding grand—

Take his hand, By Chan-ter-elle you now must stand.

## TENORS.

Wed-ding grand—

Take his hand, By Chan-ter-elle you now must stand.

## BASSES.

Wed-ding grand—

Take his hand, By Chan-ter-elle you now must stand.

AL.

No, no, no, no, no, no, no my place is yon — — —

## CHANT.

AL.

— der.

Ah me, still she more ner-vous grows, More



CH.

SOPRANO.

awk-ward still where'er she goes.

She's ve-ry haugh-ty that is

TENORS

She's ve-ry haugh-ty that is

BASSES

She's ve-ry haugh-ty that is

clear, That can't be de-nied Some fun-ny ways she's got. We might re-

clear, That can't be de-nied Some fun-ny ways she's got. We might re-

clear, That can't be de-nied Some fun-ny ways she's got. We might re-

- sent her bear-ing here, If t'were merely pride, But we know it's not.

- sent her bear-ing here, If t'were merely pride, But we know it's not.

- sent her bear-ing here, If t'were merely pride, But we know it's not.



## NOTARY.

All's pre-pared for the mar-riage here, La-dy now you must make se-lec-tion;

NOT. Will you take for hus-band dear Lan-ce-lot? with a heart's af-

NOT. -fec-tion? ALESIA. Yes if he will mar-ry me, me, me, rit.

AL. I to wed him will a-gree, gree, gree, Now the pa-per you must rit. a tempo

NOT. LANCE. sign, sign, sign, Ah, at-last the mo-ney's mine, mine, mine.

## CHANT.

All goes well, with hitches none, When she signs, the trick is done.

*pp* Yes she is charming there's no doubt, But her walk so queer, Most awkward does ap-

*pp* Yes she is charming there's no doubt, But her walk so queer, Most awkward does ap-

*pp* Yes she is charming there's no doubt, But her walk so queer, Most awkward does ap-

NOTARY.

The

pear; The reason why we can't make out, Though we must a-gree, She may nervous be.

pear; The reason why we can't make out, Though we must a-gree, She may nervous be.

pear; The reason why we can't make out, Though we must a-gree, She may nervous be.



NOT. *pa - per now is signed, ... Which will for e - ver bind.*

ALL. *That is o - ver now A - - las! .... Time we thought would ne - ver.* *rit.*

CHANT. *a tempo.* *pass. Now they're made man and wife, Let us wish them both a hap - py*

CH. *fate, Best of luck, length of life, Children dear, and al - so rich - es*

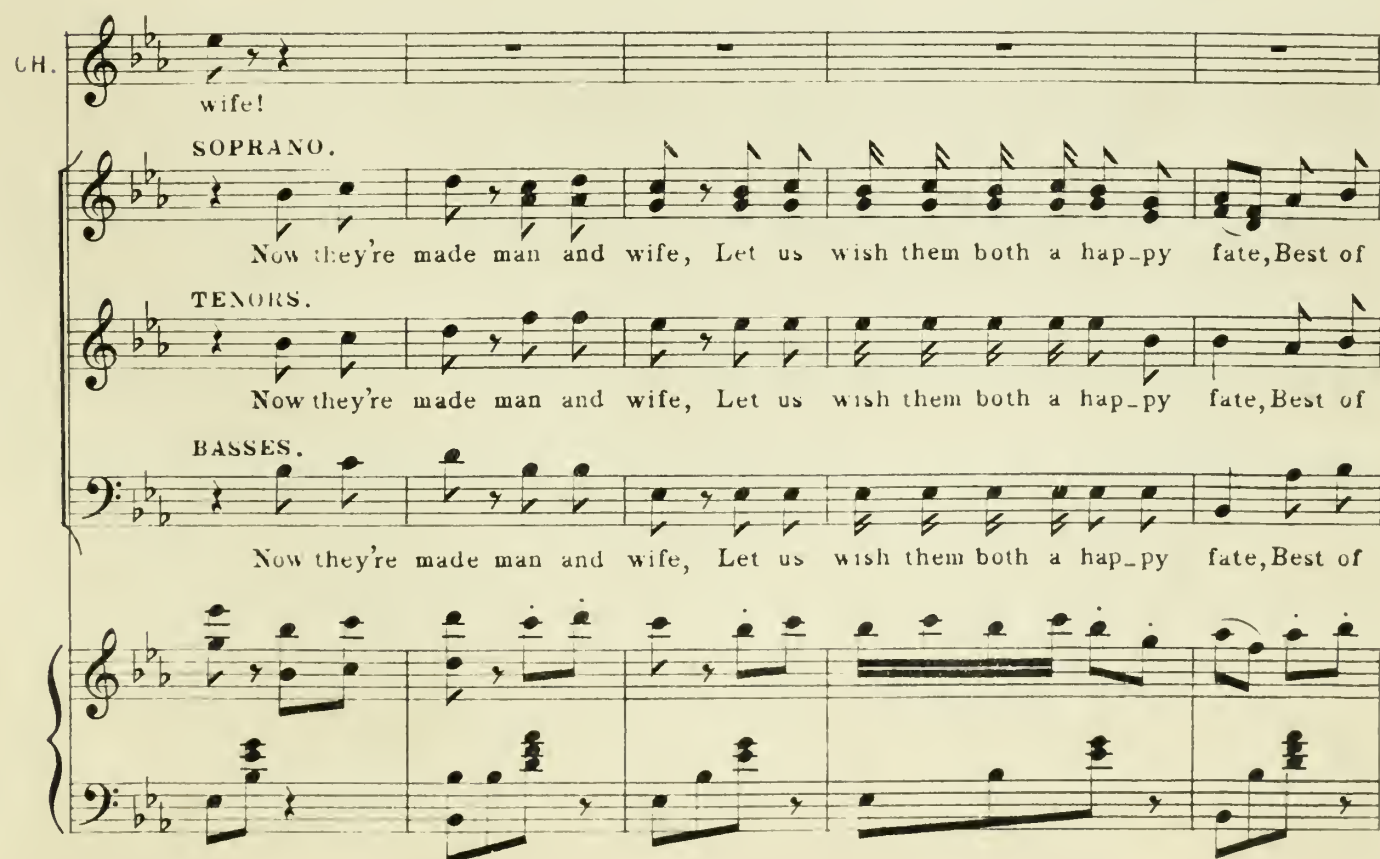
CH. 

great, Not a care, not a tear, Smil-ing fa-ces, and a smil-ing

CH. 

life, Ev'ry blessing come from far and near, Here's to my good ne-phew and his

*rit. a tempo*

CH. 

wife!

**SOPRANO.**

Now they're made man and wife, Let us wish them both a hap-py fate, Best of

**TENORS.**

Now they're made man and wife, Let us wish them both a hap-py fate, Best of

**BASSES.**

Now they're made man and wife, Let us wish them both a hap-py fate, Best of



luck, length of life, Chil-dren dear, and al-so rich-es great, Not a

luck, length of life, Chil-dren dear, and al-so rich-es great, Not a

luck, length of life, Chil-dren dear, and al-so rich-es great, Not a

care, not a tear, Smil-ing fa-ces, and a smil-ing life, Ev'-ry

care, not a tear, Smil-ing fa-ces, and a smil-ing life, Ev'-ry

care, not a tear, Smil-ing fa-ces, and a smil-ing life, Ev'-ry

*rit.*

*a tempo*

bless-ing come from far and near, Here's to his good ne-phew and his wife!

bless-ing come from far and near, Here's to his good ne-phew and his wife!

bless-ing come from far and near, Here's to his good ne-phew and his wife!

*a tempo*

*sf*

**Nº 16. CHORUS—“AFTER THEM WE GO!”**

**SOPRANOS.**

**TENORS.**

**BASSES.**

**PIANO.**

The musical score is written for four parts: Soprano, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part begins with a forte (f) dynamic and a series of eighth notes, followed by a melodic line. The Tenor and Bass parts enter with a similar rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and moving lines in both hands. The lyrics 'After them we go! Follow them stop them in their flight!' are written below the vocal staves.

Bring them back ere the fall of night! Follow them stop them in their flight!

Save them! Save them! Both from their plight! He a doll

thinks that he has wed, But a wife he has now in \_ stead!



## SOPRANOS.

He's a Monk, back a - gain he's fled! Bring them back to - night!

## TENORS.

## BASSES.

He's a Monk, back a - gain he's fled! Bring them back to - night!

Yes to - night! Bring them back to - night!

Yes to - night! Bring them back to - night!

*mf* *f* *mf*

*f* *mf*

*f* *mf* *sf*

## Nº 17. CHORUS— "WILL HE COME BACK?"

Allegretto.

PIANO.

The piano introduction is in 2/4 time, marked *Allegretto*. It features a treble and bass staff. The treble staff begins with a *p* (piano) dynamic and a *misterioso* marking. The melody is characterized by slurs and grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Tempo I.

This section continues the piano introduction. It includes a *rit.* (ritardando) marking in the treble staff. A double bar line separates this section from the following *Tempo I.* section. The music continues with slurs and grace notes in both staves.

'Tis night and brother Lance - lot Has not re - turned from his ad - ven - ture To

The first line of the vocal melody is shown in the treble staff, with a whole note rest. The piano accompaniment is in the bass staff, starting with a *p* dynamic. The accompaniment consists of eighth and sixteenth notes, providing a steady rhythmic base for the vocal line.

keep the vow of his in - den - ture, Will he come back or will he

The second line of the vocal melody is shown in the treble staff, with a whole note rest. The piano accompaniment continues in the bass staff, maintaining the same rhythmic pattern of eighth and sixteenth notes.



*p*

'Tis night and brother Lan - ce - lot, Has not re -  
 not, will he come back or will he not, To keep the

- turned from his ad - ven - ture To keep the vows of his in -  
 vows of his in - den - ture Will he come to us or

*rit.*

- den - ture Will he come back or will he not?  
 not, will he come back or will he not?

*rit.*

N<sup>o</sup> 18. SONG— (FATHER MAXIME.) "A JOVIAL MONK AM I."

WORDS BY CLIFTON BINGHAM.

VOICE. *Des frères du Con-vent Je suis le moins sa- vant; Aus-*  
 A jo-vial monk am I, Con-tent-ed with my lot, The  
 There's few who can en-joy So calm a life as mine; Mo-  
*A. lors qu'on a fait vœu on vit con-tent de peu Par-*

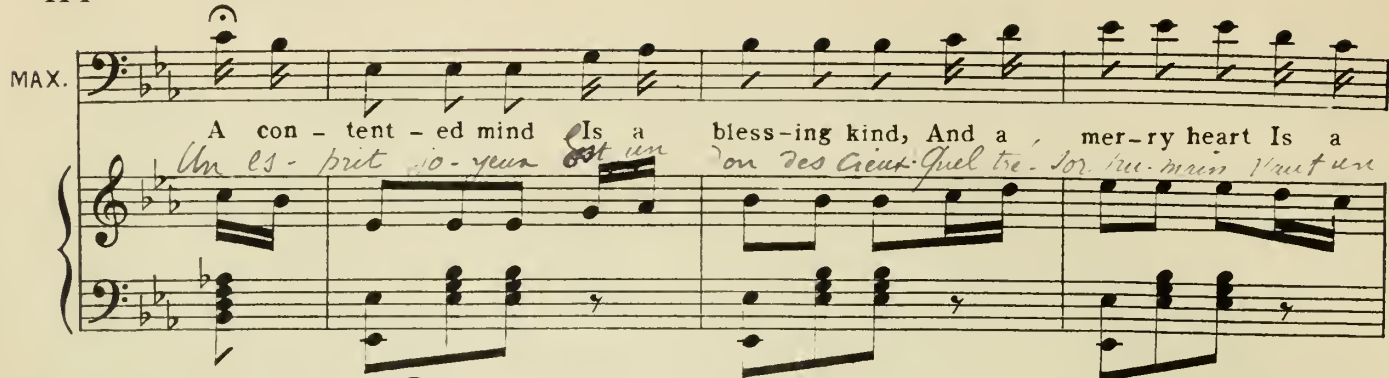
PIANO.

*- si pour moi le vieux monastère est. il le monde ex-tier- Pour-*  
 world with-out This gate I flout, Nor care for it one jot!.... Shall I  
 -nas-tic fare Is sometimes spare, But Mal-voi-sie's good wine!... Out -  
*- fais si maigre est le fes-tin, meil-leur pa-raît le vin. Des*

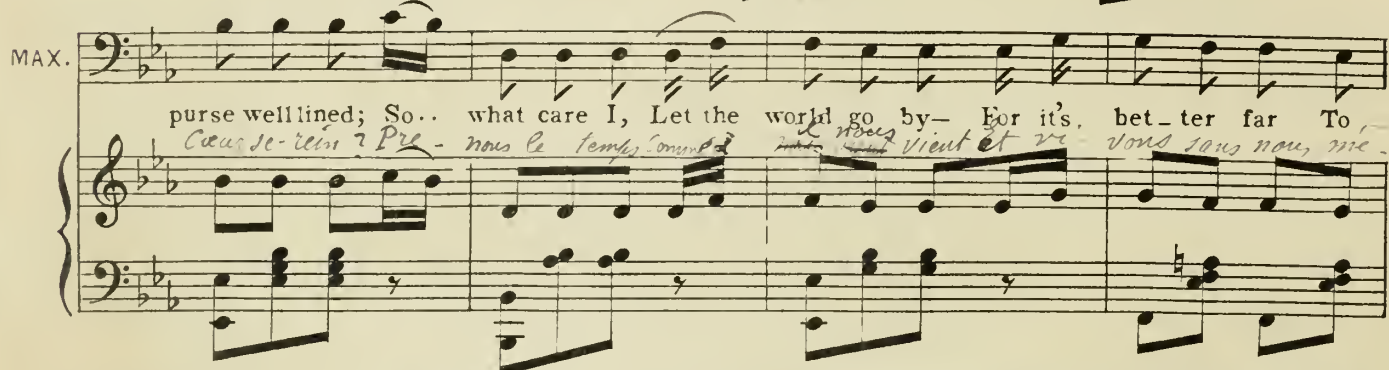
*quoi du froc mo-ro-se. A-dor-ta-rai-je la cou-leur? Il nous fait*  
 make life dull and drea-ry,. Because a som-bre garb I wear?..... I've a  
 -side 'tis rush and hur-ry,. A life that has no charm for me;... You live no  
*nos sou-cis du mon-de j'i-gnoie en-cor l'a-mor le-vain Lors qu'on se de-*

*voir la vie en ro-se. Lais-sant à d'au-tres la dou-leur.*  
 heart that's light and cheer-y,... And can af-ford to laugh at care!  
 -lon-ger if you wor-ry,... So why not take life ea-si-ly?  
*-fais la fou-rie gran-de te me con-tie au lev-er de ma-m*

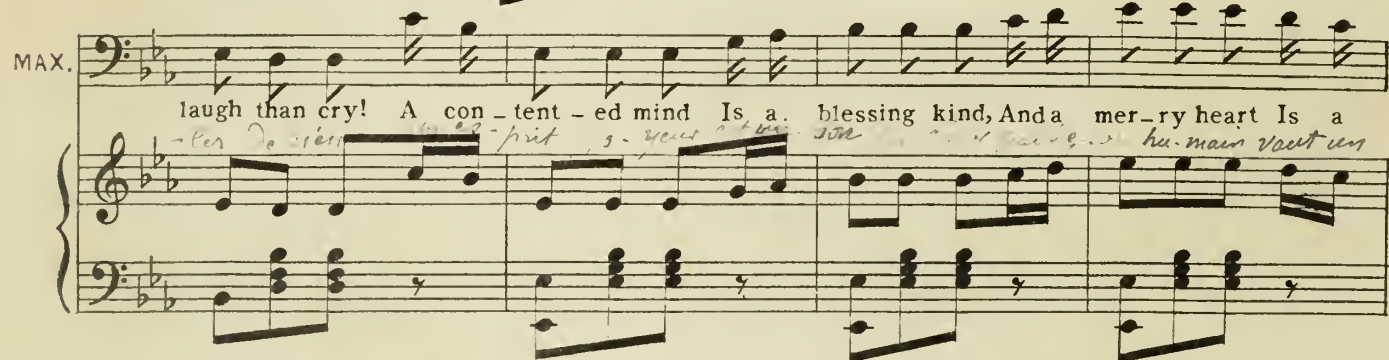


MAX. 

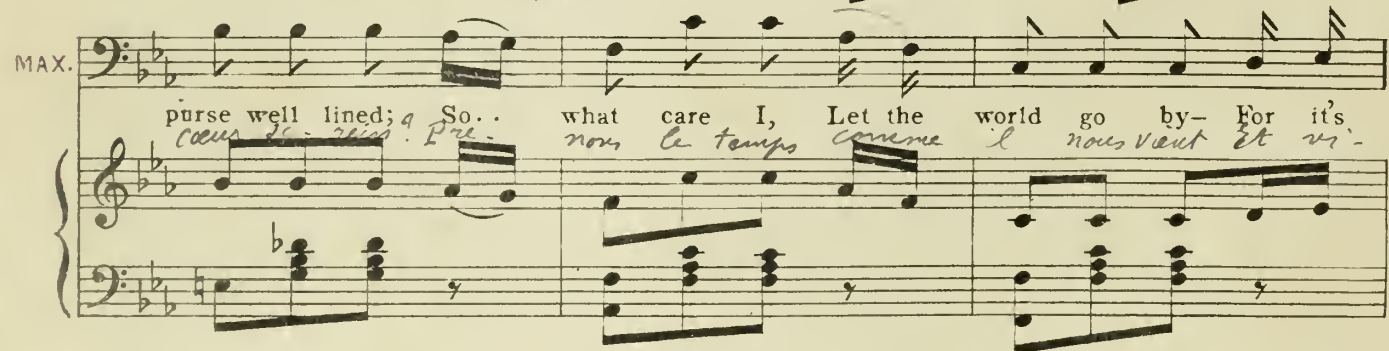
A con - tent - ed mind Is a bless - ing kind, And a mer - ry heart Is a  
*Un es - prit jo - yeux Est un bon des Cœurs. Quel tré - sor hu - main vaut un*

MAX. 

purse well lined; So.. what care I, Let the world go by - For it's bet - ter far To  
*Cœur se - rein ? Pre - nous le temps, comme d'habitude vient et va. Vous sans nous, me -*

MAX. 

laugh than cry! A con - tent - ed mind Is a. blessing kind, And a mer - ry heart Is a  
*- les de rien ? Un es - prit jo - yeux Est un bon des Cœurs. Quel tré - sor hu - main vaut un*

MAX. 

purse well lined; So.. what care I, Let the world go by - For it's  
*Cœur se - rein ? Pre - nous le temps, comme d'habitude vient et va.*

MAX. 

bet - ter far To.. laugh than cry! laugh than cry!  
*- vous sans nous me - les de rien.*

*rall. ff Fine.*

*D.C.*

## Nº 19. CHORUS — "OH! STRANGE DEVICE."

Moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all marked with a piano (p) dynamic. The bass staff features a continuous pattern of eighth notes, starting with a piano (p) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

The second system includes vocal parts and piano accompaniment. The vocal staves for Tenors and Basses are shown, both marked with a piano (p) dynamic. The Tenors enter with the word "Oh" on a half note G4. The Basses enter with the word "Oh" on a half note F#3. The piano accompaniment continues with the same eighth-note pattern in the bass staff. The treble staff of the piano part has a melodic line with a slur over the first two measures. The system concludes with a final chord in the piano part.



strange de\_vice, So near-ly true to life, 'Tis worth the price, He's paid for

strange de\_vice, So near-ly true to life, 'Tis worth the price, He's paid for

such a wife. In - ven - tion great, No faults in her ap - pear, For

such a wife. In - ven - tion great, No faults in her ap - pear, For

such a mate, Per\_fec\_tion is were woman so we should not fear.....

such a mate, Per\_fec\_tion is were woman so we should not fear.....

BALTHASAR.

BASILQUE.

What complexion;

Teeth so white:

BENOIST.

ACUELET.

Hair of gold,

Eyes so bright!

BASIL.

BENOIST.

Yes truly, she's of striking beau - ty,

Much more than

ACUELET.

BEN.

ev-er liv-ing maid.

She's like to tempt us from thoughts of du - ty;



BALD.

*rit.*

Yes, that is true I am a - frail.

*rit.*

TENORS.

*a tempo*

Creature false and frail As that she's re-pre-sent-ing, Not in strength we fail, Not a

BASSES.

Creature false and frail As that she's re-pre-sent-ing, Not in strength we fail, Not a

*a tempo*

whit we re-lent, Ne-ver wo-man here, Shall be with our con-sent-ing,

whit we re-lent, Ne-ver wo-man here, Shall be with our con-sent-ing,

But as a doll she shall re-main our prize, To steel our hearts 'gainst woman

But as a doll she shall re-main our prize, To steel our hearts 'gainst woman

*cresc.*

we des - pise. To steel our hearts and teach our eyes to know the wo-man we des - pise,

we des - pise, we des - - - pise.....

... It's presence here will make us wise.

... It's presence here will make us wise.

*p* *f* *Fine.*



N<sup>o</sup> 20. SONG— (ALESIA.) "A POOR LITTLE DUMMY AM I."

Allegretto.

VOICE. ALESIA.

PIANO.

*mf* *p*

When

AL.

poor lit-tle dummy am I, But still my in - tel - lect is shin - - ing,  
pol - i - tics vex ev'ry - one, And you are ask'd for your con - vic - - tion,

AL.

Hu - man folk to co - py me try, For e - qual wis - dom pin - ing. If  
When your wife to cry has be - gun, At some sup - posed res - tric - tion. If

AL.

quarrels I hap - pen to spy, In words all ar - - gu - ments de - clin - - ing,  
a - nything un - der the sun, Should make you care - ful of your dic - - tion,

AL. This is all my lu-cid re-ply, Each dif-fer-ent view com-bin-ing.  
If you all dis-cussion would shun, These words will save you fric-tion.

*Animato.*

AL. Oh, oh, oh! Lo, lo, lo! Pa-pa, pa-pa! lo-lo! Ma-ma, ma-ma!.....

AL. If with some one you don't a-gree, You should take ex-am-ple now by me;

AL. Oh, oh, oh! Lo, lo, lo! Pa-pa, pa-pa! lo-lo! Ma-ma, ma-ma!.....

AL. Men dislike con-tra-dic-tion flat, But they can't take ex-ception to that! Oh!



## Nº 21. Exit of MONKS.— "CREATURE FALSE AND FRAIL."

**TENORS.**

**BASSES.**

Crea\_ture false and frail as that she's rep - re - sent - ing,

Crea\_ture false and frail as that she's rep - re - sent - ing,

Not in strength we fail not a whit we re\_lent, Never wo\_man here shall be with

Not in strength we fail not a whit we re\_lent, Never wo\_man here shall be with

our con - sent - ing, But as a doll she shall re - main our prize;

our con - sent - ing, But as a doll she shall re - main our prize;

To steel our hearts 'gainst wo - man we des - pise, To steel our

To steel our hearts 'gainst wo - man we des - pise,

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have lyrics: "To steel our hearts 'gainst wo - man we des - pise, To steel our" on the top staff and "To steel our hearts 'gainst wo - man we des - pise," on the bottom staff. The piano accompaniment features arpeggiated chords in the right hand and sustained chords in the left hand.

hearts and teach our eyes to know the wo - man we des - pise.....

we des - - - - - pise.....

The second system of the musical score. The vocal parts continue with lyrics: "hearts and teach our eyes to know the wo - man we des - pise....." on the top staff and "we des - - - - - pise....." on the bottom staff. The piano accompaniment continues with similar arpeggiated figures, ending with a double bar line.

..... Its pre - sence here will make us wise!

..... Its pre - sence here will make us wise!

The third system of the musical score. The vocal parts conclude with lyrics: "..... Its pre - sence here will make us wise!" on both the top and bottom staves. The piano accompaniment concludes with a final chord in the right hand and a sustained chord in the left hand, marked with a double bar line.



## Nº 22. DUET— (ALESIA &amp; LANCELOT.) "WAS IT A KISS?"

**Allegretto.** **LANCELOT.** *All<sup>to</sup> moderato.*

**VOICE.** *p* Was it a kiss? Sweetest ca -

**PIANO.** *pp*

**LAN.** -ress! To-ken of bliss And hap-pi - ness! No 'twas a dream That will ne-ver re -

**LAN.** *rit:* -turn! Dream of a love That I ne-ver shall learn! **Tempo I.** **ALESIA.** This is no dream, Ne'er shall it

**AL.** *rit:* go! Love is su - preme! Love you shall know! **Tempo I.** **LANCELOT.** Speak to me, speak! Though your anger I

LAN. ALESIA. *rit:*

'hear! Lan - ce - lot still I shall hold you dear!.....

AL. *Animato.*

Ah, no! he.... may blame me, Re - - proach and

AL.

shame me, My love un - - heed - - ing! Ah, no! Bet-ter to

AL. *rall:* *Tempo I.*

write him a mes - sage for ten - der - ness plead - - - - ing! Now let me

*rall:* *Tempo I.*



AL. seek Love to im - - part, How can I speak Heart un - to

AL. heart? When he a - wakes he must think of me well— Blind to the

*rit:* *a tempo.*

AL. LANCELOT.  
tale of de - cep - tion I tell . . . . Can it be true? What do I

LAN. see? That which I knew A doll to be! Liv - ing and

LAN. mov - ing A wo - man is she! Yes, it is true! She writes to

LAN. me! Dear I pray you pardon

AL. me, me, me! I will par-don her with glee, glee, glee!

ALESIA. I then a lov-ing wife will be, be, be! LANCELOT. She then a lov-ing wife will

LAN. Animato. be, I love you, love you my dar-ling, love you dar-ling

LAN. from my heart..... None shall part!



LAN. *Girl di - - vine..... You are now my own my dar - ling bride!*

LAN. *I am thine!..... Ev-er more shall you be by my side!* *rit:*

LANCELOT.  
*a tempo.*

None shall say..... That we two a - gain must

ALESIA.  
*a tempo.*

None shall say..... That we two a - gain must

LAN. *f. p. f. p. f. p.*

part With love in each heart Our life we will start And

AL. *f. p. f. p. f. p.*

part With love in each heart Our life we will start And

LAN. *f* *p* *rit:* *a tempo.* *f* *p*  
glad - ly de - part from here. While you cling to me, Life will

AL. *f* *p* *f* *p* *f* *p*  
glad - ly de - part from here. While you cling to me, Life will

LAN. *f* *p*  
bring to me, Love and hap - pi - ness! Deep in my heart, In my

AL. *f* *p*  
bring to me, Love and hap - pi - ness! Deep in my heart, In my

LAN. heart, In my heart, In my heart.....

AL. heart, In my heart, In my heart.....



## Nº 23. FINALE. ACT II. "AND NOW I MEAN TO LEAVE THIS PLACE."

*Allegretto.*

VOICE. LANCELOT.

And now I

PIANO.

*rit. a tempo*

LAN. FATHER MAX.

mean to leave this place, To start a - no - ther kind of life. Yes quite a -

MAX. CHANTERELLE.

- no - ther kind of life. The rea - son why is no dis - grace, You've sim - ply

CHAN. ALESIA. *rit.* *p* ALL.

got a charm\_ing wife! I'm that ve - ry charm\_ing wife! Ti - re - lee Kee

*rit.*

Ti\_re\_lee Kee -  
 \_ dee Pis\_to\_li ca\_ra - bi Pis\_to\_li ca\_ra - bo Ti\_re\_lee bo - bo! Ti\_re\_lee Kee -

dee pis\_to\_li ca\_ra - bi pis\_to\_li ca\_ra - bo ti\_re\_li bo - *rit.*  
 dee pis\_to\_li ca\_ra - bi pis\_to\_li ca\_ra - bo ti\_re\_li bo - *rit.*

*a tempo*  
 \_ bo! Ti\_re\_lee Kee dee pis\_to\_li ca\_ra - bi pis\_to\_li ca\_ra -  
 \_ bo! Ti\_re\_lee Kee dee pis\_to\_li ca\_ra - bi pis\_to\_li ca\_ra -  
 Ti\_re\_lee Kee dee pis\_to\_li ca\_ra - bi pis\_to\_li ca\_ra -

TENORS.  
 BASSES.  
 Luck be with him  
 Luck be with him

*a tempo*  
 f



- bo ti-re-lee bo - bo Ti-re-lee Kee dee pis-to-li ca-ra -  
 - bo ti-re-lee bo - bo Ti-re-lee Kee dee pis-to-li ca-ra -  
 - bo ti-re-lee bo - bo Ti-re-lee Kee dee pis-to-li ca-ra -  
 and his wife, May they  
 and his wife,..... May they  
 - bi pis-to-li ca-ra - bo ti-re-lee bo - bo! Luck be with him and his  
 - bi pis-to-li ca-ra - bo ti-re-lee bo - bo! Luck be with him and his  
 - bi pis-to-li ca-ra - bo ti-re-lee bo - bo! Luck be with him and his  
 lead a hap-py life! Luck be with him and his  
 lead a hap-py life! Luck be with him and his

Four-part vocal setting with piano accompaniment. The lyrics are: wife, May they lead a hap-py life, hap-py life, hap-py life, Hap-py. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

wife, May they lead a hap-py life, hap-py life, hap-py life, Hap-py

wife, May they lead a hap-py life, hap-py life, hap-py life, Hap-py

wife, May they lead a hap-py life, hap-py life, hap-py life, Hap-py

wife, May they lead a hap-py life, hap-py life, hap-py life, Hap-py

Continuation of the musical score. The lyrics are: life!..... A hap-py. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a more active bass line in the left hand.

life!..... A hap-py

life!..... A hap-py

life!..... A hap-py

life!..... A hap-py



life!.....

life!.....

life!.....

life!.....

life!.....

*ff*

END OF OPERA.

Detailed description: This is a musical score for a voice and piano. The top section features five staves, each with a vocal line (treble or bass clef) and a piano accompaniment (grand staff). The vocal lines are marked with 'life!.....' and have long horizontal lines indicating sustained notes. The piano accompaniment consists of chords and moving lines. The bottom section features four grand staves for piano, showing more complex piano accompaniment with various musical notations including slurs, accents, and dynamic markings like 'ff'. The score concludes with a double bar line and the text 'END OF OPERA.'

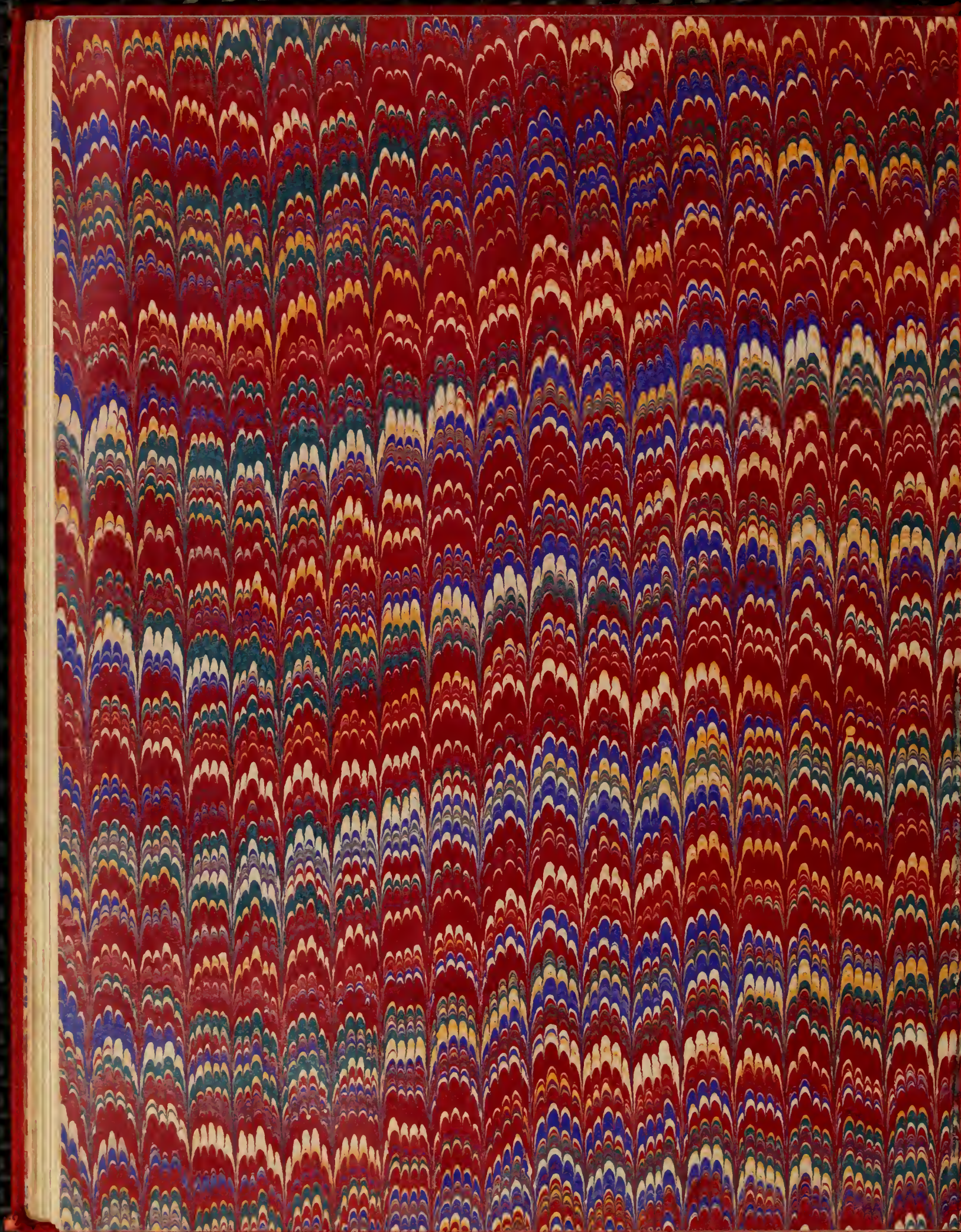














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